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33 spring tips

5 top photographers on how to get
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WHEN Martin Le-May set off for a trip to a local park with his camera he could have had no inkling that he was about to shoot one of the most remarkable wildlife photos ever taken – an image that would go viral around the world and even be featured on the BBC's *News at Ten* (see pages 4-5).

Had he not managed to get a photo, few would have believed him if he had returned

home and told people that he'd seen a weasel riding on the back of a flying woodpecker. It may not be pin-sharp and technically perfect, but it's certainly a better shot than most of us would have managed if we'd been in Martin's shoes. The lesson, of course, is to always carry a camera with us, because we just never know, when we get up in the morning, what we're going to see. We're lucky that Martin had his DSLR with him, and not just his camera phone.

Nigel Atherton, editor

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ONLINE PICTURE OF THE WEEK



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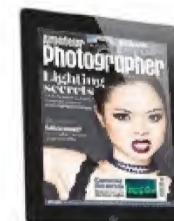
Memory

by johnccb84

Nikon D7000, 18-270mm, 1/60sec at f/4, ISO 3200

This image, taken by AP forum regular Johnccb84, was an entry to our February forum competition. The theme was Still Life, and AP forum members were asked to photograph an object or objects that held sentimental value for either a relative or friend. The entries were, as always, strong. But there could only be one winner – and this is it.

'I was given, by my mother, my granddad's Great War memory box,' says johnccb84. 'In it were his medals, spur, cap badge, shoulder title and several photographs. But most poignant for me was an embroidered field dressing and a crucifix, constructed from bullets, that he had made while in hospital and recovering from his wounds.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 22.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 22.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

New MFT lenses

Panasonic has unveiled a new 30mm macro lens and a 42.5mm portrait optic for Micro Four Thirds cameras. The Lumix G Macro 30mm f/2.8 Asph Mega OIS is designed for close-ups of insects, food or flowers, for example. The Lumix G 42.5mm f/1.7 Asph Power OIS aims to achieve a 'beautiful bokeh effect' in portrait shots. They are out in May at prices yet to be announced.



contest sought images on the theme 'Motion' and pulled in more than 1,000 entries. The Ilford Photo Student Photographer of the Year 2014 – Darkroom title went to Leeds College of Art student Elliott Jagger with an entry entitled 'Light in the dark' (left). Andy Barton from the Manchester College won Harman Technology Student Photographer of the Year 2014 – Digital.



B&W wins day

A record number of students entered the Ilford Photo and Harman technology student photography competition. The

Smart case

A smartphone case designed to give DSLR-like control is set to go into production after raising almost seven times its \$100,000 goal on crowdfunding website Kickstarter. The Moment Case is designed for use with the Apple iPhone 6 and 6 Plus, but may be extended to other models. Features include a 'multi-state button that enables half-press and full-press features, just like a DSLR camera'.



© DAVID YEO



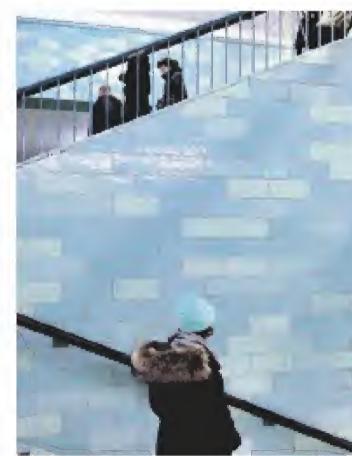
Vroom with a View

A photo by David Yeo entitled 'Vroom with a View' (left) has won the first British Life Photography Awards. The contest was run as a celebration of photos that 'capture the very essence and spirit of British life'. Visit blpawards.org.

© MARTIN LE MAY

Best iPhone shots

After sifting through tens of thousands of images, Apple has released a gallery of the best images shot using an iPhone 6 smartphone. The 77 people behind them come from a range of backgrounds. Their photos are set to feature on billboards and in print advertising in 70 cities across 24 countries. Visit www.apple.com/iphone/world-gallery.



WEEKEND PROJECT

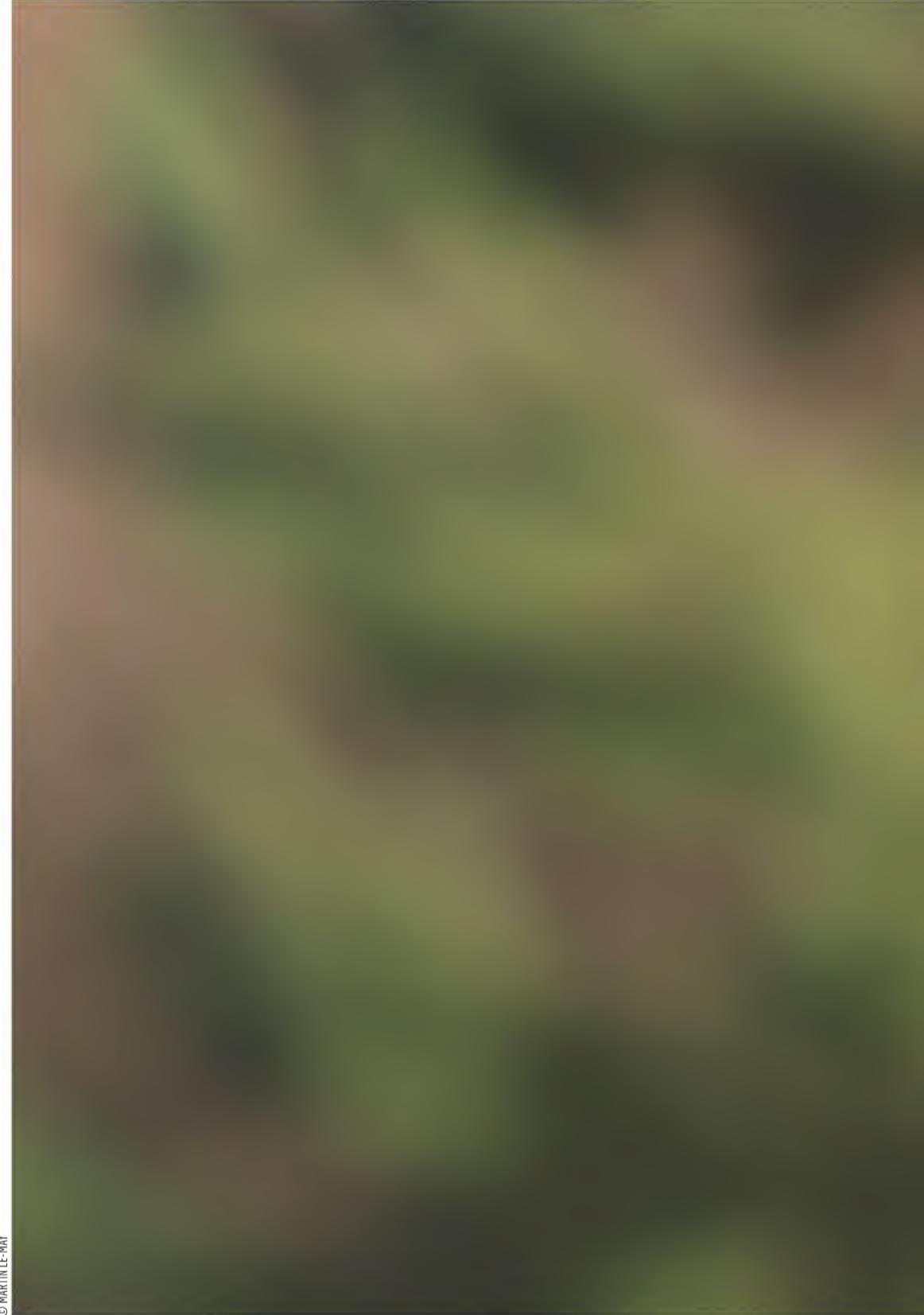
Shooting minimalist street photography

Street photography is more popular than ever before, with many photographers shooting their own specific style of street imagery. Much of the work of many famous street photographers relies upon a certain technique or subject matter to define their style, from capturing a definitive moment in a street scene to a very specific type of lighting.

The idea of this project is to achieve simple but brilliant minimalist street images. The great thing about this type of photography is that it requires very little preparation – all you need is a camera, a few buildings or structures, a couple of people and sharp eyes to find the right place to shoot.

1 Look for strong shapes. Buildings, roads, columns, railings and steps are all perfect examples of this. Once you've found a good shot, wait until an interesting person walks past before taking your shot.

2 If your camera can display grid lines in the viewfinder or on the LCD, make sure you turn them on. This will allow you to compose your shots more precisely and achieve a more balanced composition.



BIG picture

The woodpecker and weasel image that took the internet by storm

 If ever there was a decisive moment, amateur photographer Martin Le-May captured it using his Canon EOS 70D. Martin's astonishing image of a weasel riding on the back of a green woodpecker has been viewed many millions of times online since 2 March. Although not sharp, it was attention-grabbing.

Martin didn't have much time to seize the moment during a walk with his wife Ann. With his camera set to program mode, Martin used a 300mm f/2.8 lens to record the shot at 1/640sec at f/4.5 and ISO 100. He says the only Photoshop involved was to crop the image.

Martin told AP how he had posted it on a Facebook page accessible only to a 'closed group' of Essex birdwatchers. It may not have become famous at all had it not been for a group member asking Martin if he could tweet it.

Words & numbers

Look and think before opening the shutter. The heart and mind are the true lens of the camera

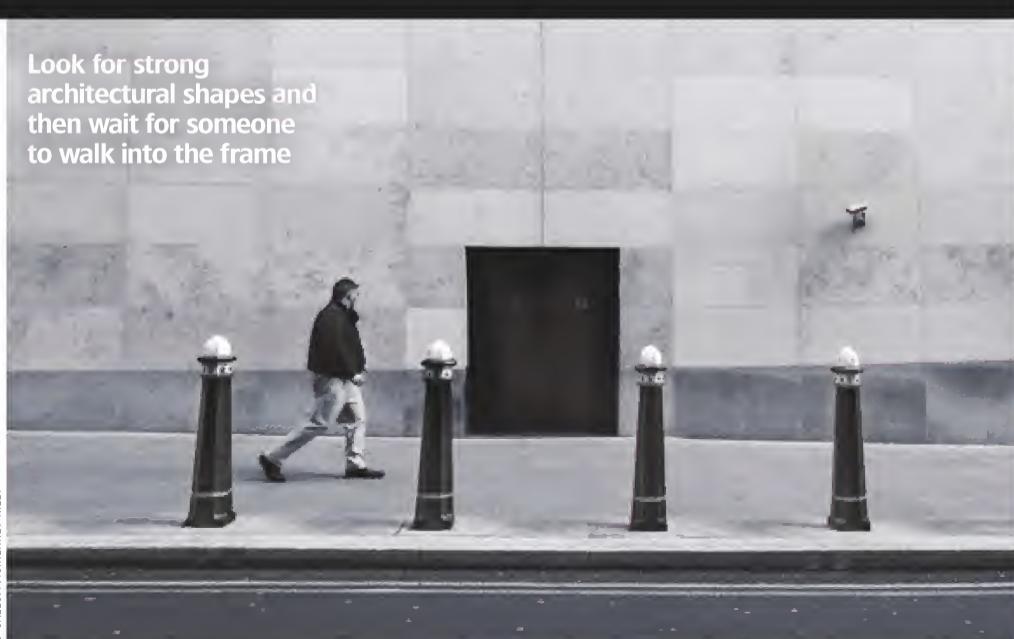
Yousuf Karsh
Armenian-Canadian
portrait photographer
(1908-2002)

400

Maximum height in feet that drones are legally allowed to be flown above surface level

3 Street photography does not rely on there being exceptional light, but do look for shadows and directional light that may add to your composition, and conform with the shapes and structures in the frame.

Look for strong architectural shapes and then wait for someone to walk into the frame



4 Don't be afraid to chop bits out post-capture. Parking meters, traffic cones and manhole covers can be big distractions in a minimalistic scene. Don't be shy about using software to clone out bits you don't like.

© CALUM MCNERNEY-RILEY

'Un Clair de Lune', by Joseph Nicéphore Niépce

© BELOW: THE NATIONAL MEDIA MUSEUM/SSPL; RIGHT: THE ROYAL PHOTOGRAPHIC SOCIETY COLLECTION AT NATIONAL MEDIA MUSEUM/SSPL



Images revealed that pre-date photography

 IMAGES that pre-date the invention of photography as we know it are set to go on display in the UK.

Amateur French scientist Joseph Nicéphore Niépce (right) captured the first surviving photograph from nature in around 1826.

Niépce – who later worked with French pioneer Louis Daguerre – created permanent images by exposing chemicals on metal plates to light, a process known as heliography.

Now, three of his glass plates – of which there are believed to be only 16 in existence – are set to go on show at the National Media Museum (NMM) in Bradford, West Yorkshire.

Niépce was not only able to develop his images, but he was also able to fix them, having first experimented by copying drawings through the action of light, subsequently applying the technique to hand-drawn etchings.



These form part of the NMM's Drawn by Light exhibition, which runs from 20 March–21 June.

Niépce is believed to have contributed to Daguerre's 1831 discovery of the light sensitivity of iodised silver plates.

Other historic images have also been in the news recently, including work by British photography pioneer Julia Margaret Cameron.

An albumen print of Cameron's 'The Dream, 1869' raised £18,600 at the Bloomsbury Auctions of 19th and 20th Century Photographs from a Private Collection. Cameron's 1867 portrait of Julia Jackson (the mother of writer Virginia Woolf) fetched £13,640.

Gustave Le Gray's 'Panorama du Port de Sète, 1857' shattered its presale estimate of £2,000–£3,000, bowing out for £9,300.

However, photos by British photography inventor William Henry

Fox Talbot failed to reach their reserve price. Among them was 'The Fruit Sellers, Lacock Abbey', from around 1845, that had been expected to fetch up to £15,000.

The lots also included Man Ray's 'Mannequin de Man Ray' (1938), which fetched £6,820, alongside a much larger body of his work documenting the Exposition Internationale du Surrealisme.



'Le Cardinal d'Amboise', 1826, by Joseph Nicéphore Niépce



Photographer builds a 'Mega Mammoth'

 A PHOTOGRAPHER plans to take his 'Mega Mammoth' wet-plate camera across America.

Chris Honeysett, from the US, has secured funds to build what he describes as a 'Mega Mammoth' glass-plate camera that is capable of shooting images hundreds of times larger than 35mm film.

Chris, who has already turned his trailer into a mobile wet collodion darkroom, plans to use the 22 x 27in glass-plate camera to photograph the American Southwest. He raised more than \$15,000 through crowdfunding website Kickstarter.

The photographer has already built the wooden end of the bellows, and attached them to the camera. He needs the additional funds to buy at least two 'vintage' lenses of different focal lengths.

The photographer reckons it will take around a month to finish it all.



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£18K Kravitz Leica was pre-aged



A £17,800 Leica M-P, produced in collaboration with musician Lenny Kravitz, has been 'intentionally aged' to recreate a look reminiscent of a well-used Leicaflex given to the musician by his father.

The special-edition Leica M-P 'Correspondent' by Lenny Kravitz for

Kravitz Design has been limited to 125 sets worldwide.

It is not yet known how many of the limited-edition kits will reach the UK.

'The collaboration with Lenny Kravitz was born out of the artist's passion for photography,' said Leica. Kravitz was given

his father's Leicaflex as a gift when he was 21, and it was the first camera Kravitz had ever used.

To mimic the look of the vintage Leicaflex in the new Leica M-P, the German manufacturer set about deliberately ageing it artificially.

'For instance, the glossy black enamel of the camera and the two lenses have been intentionally aged – by hand – to create unique individual products in homage to a well-used camera system,' said Leica.

The camera comes with a Leica Summicron-M 35mm f/2 Asph and a special version of the Summilux-M 50mm f/1.4 Asph lens.



£290K Triggertrap Kickstarter project axed

DESPITE raising £290,000 on popular crowdfunding website Kickstarter, far exceeding its fundraising target of £50,000, the Triggertrap Ada has floundered, with its developers blaming unforeseen costs.

It was billed as a handy high-speed flash and camera trigger that used interchangeable sensor modules that could be snapped on and off when needed.

It seems, however, that almost six times its original cost estimation still wasn't enough to get the project successfully off the ground. Triggertrap has updated its backers with an online post titled simply: 'It's the end of the road. We failed.'

The company, which already successfully markets Triggertrap Mobile, explained that Triggertrap had already

spent 80% of the funds it received, that the working prototype had cost five times more than expected, and that manufacturing more units would cost triple the amount it hoped, making large-scale production unfeasible.

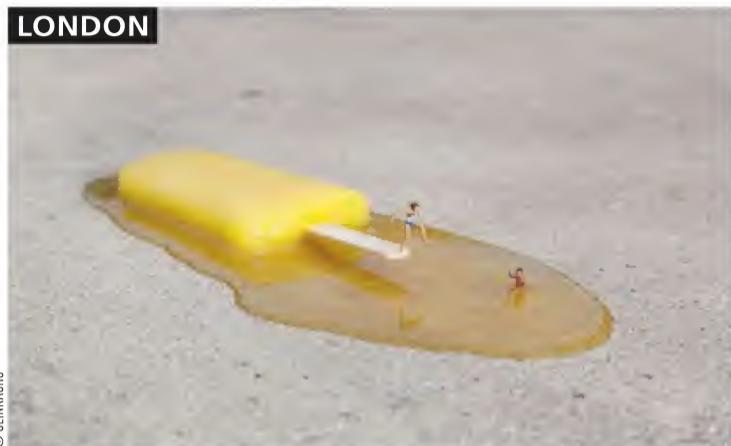


For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



Slinkachu: Miniaturesque

Slinkachu's photo project places miniature plastic people in fantastical tableaux on the streets of London, where they are then abandoned. The waste and refuse from the urban sprawl comes to resemble natural glades and pastures in a sharply ironic twist.

www.andipa.com. Until 11 April

DERBY



In Evidence

In Evidence, a collaborative group show by members of the FORMAT Photoforum, is a great chance to support some amateur photographers as part of the ongoing FORMAT Photo Festival.

Until 12 April.
www.formatfestival.com/events

EVERYWHERE



Enter APOY Round 1

You've one week left to enter the first round of this year's Amateur Photographer of the Year, sponsored by Sigma. Get your low-light shot in by midnight 29 March to win a Sigma prize worth more than £1,000.

Until 29 March.
www.amateurphotographer.co.uk/apoy

LIVERPOOL



Only in England

The exhibition pairing Martin Parr and Tony Ray-Jones has moved from London to Liverpool, prior to embarking on a nationwide tour. These wonderfully ridiculous slices of English life are well worth catching.

Until 7 June. www.liverpoolmuseums.org.uk/walker

Henri Cartier-Bresson: A Decisive Collection



LONDON

You probably don't need us to tell you how important Cartier-Bresson was, and is, but you may not know that this exhibition, in its final week, features many unseen photographs from private collections.

Until 26 March. www.beetlesandhuxley.com

Viewpoint

Tony Kemplen



When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he looks at the **Halina 35X**

If I had £1 for each time I've seen a camera described as 'the poor man's Leica', I could buy nearly three issues of *Amateur Photographer*! The phrase has been bandied about to encompass all sorts of models, often with very little in common with each other, let alone the Leica range. Sometimes, as in the Voigtländer Bessa series, the expression alludes to the quality of build and range of features, while with this cheap and nasty lump from Hong Kong it refers to the camera's shape and appearance. Haking, the manufacturer, even had the cheek to include a red dot in the design, but the company isn't fooling anyone. The base is stamped 'Empire Made', which apparently was often a euphemism for 'Made in Hong Kong', and at that time it was widely perceived as a source of second-rate tat.

Along with the Italian Bencini Comet cameras – which, in my opinion, though cheap and cheerful, are design classics – the various versions of the Halina 35 are some of the commonest cameras to appear in junk shops and at car-boot sales. Mass produced and cheap to buy, they flourished in the family snapshot market of the 1950s and '60s, before being dumped en masse in the '80s and '90s.

This version, a Halina 35X complete with its box, cost me £2 at a local boot sale. The box itself is a period piece. Printed in yellow, red and black, it bears the legend 'A camera for good photography', so no pressure there then. Perhaps I'm being a little unfair, as the Halina 35X does, after all, sport a four-speed shutter and a focusing lens with apertures from f/3.5 down to f/16, placing it several notches above the various Kodak Brownie clones



A 'land girl' at a retro festival, operating a handheld threshing machine

of the period. I've handled a number of examples, and they have all had impossibly stiff focusing rings, making it awkward if not painful to use. It may be that the 50-year-old grease has turned to glue and that a clean, lubricate and adjust would rejuvenate it, but frankly I don't think it would be worth the effort.

Most 35mm films would set you back more than the value of this camera, but fortunately the local Poundshop stocks Agfa Vista colour film. I wouldn't describe using the Halina as a pleasure, since the stiff controls and coarse feel were a chore. In fact, I went looking for subjects that matched the settings to avoid further wrestling. The results were reasonable and typical of a 1960s print. My subject was a retro festival 'land girl' using a threshing machine – only marginally more strenuous than operating the focus on the camera!

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can also see more photos from the Halina 35X at www.flickr.com/tony_kemplen/ sets/72157635542627694



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



© ANNA FOX

Resort 2

by Anna Fox and David Chandler, Schilt Publishing, £38, hardback, 104 pages, ISBN 978-9-05330-840-0

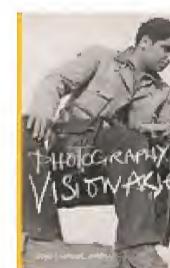


IF YOU picked up a copy of Anna Fox's *Resort 1*, the first part of her two-year journey into the heart of British leisure culture, then you'll have some idea of what to expect from this continuation.

In part one, Anna focused exclusively on families visiting the iconic Butlin's resort in Bognor Regis, West Sussex. In this current volume – still within the confines of Butlin's – Anna explores their adult-themed weekend parties. The book finds an interesting companion in Dougie Wallace's latest volume *Stags, Hens & Bunnies*. Yet where that collection indulged in decadent garishness, Anna's images seem somehow softer and more human. Even when faced with a 5ft inflatable phallus, what comes across is simply the nostalgia of seaside kitsch and a strange breed of English innocence. Anna's images confidently navigate the terrain between candid and staged images, and it's this approach that reveals the bizarre world Butlin's cultivates in its themed weekends. ★★★★

Photography Visionaries

by Mary Warner Marien, Laurence King, £24.95, paperback, 312 pages, ISBN 978-1-78067-475-9



PERHAPS the greatest thing about photography books that explore influential photographers is that they demonstrate just how democratic photography is. However, volumes like *Photography Visionaries* (to be released on 5 April) can suffer from the limited space afforded each contributor. It's difficult to get into the meat of a photographer's work with just a couple of columns of text and the bare minimum of images. Having said that, this book does have one crucial thing going for it: the design. It is certainly presented in a way that is both aesthetically pleasing and engaging. Even the feel of the cover is pleasant. If you're looking to grab a volume on the history of popular photographers, this could be the one for you. ★★★★

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Mark Bauer

Mark Bauer has been a full-time landscape photographer for more than ten years. He is based in Dorset and takes his inspiration from the beauty of the surrounding landscapes. He is the author of four books and has won numerous awards. www.markbauerphotography.com

33

essential spring photo tips

Five top landscape and nature photographers provide **expert advice** on how to get the best shots this spring

1 Use flowers for foreground interest

Most wideangle landscapes benefit from having some foreground interest, and with flowers coming into bloom at this time of year there's plenty of choice. Get in close and fill the bottom of the frame with flowers.

It's important to keep everything sharp from foreground to background, so choose a small aperture such as f/11 or f/16 and focus about a third of the way into the scene. For greater accuracy, set the hyperfocal distance for the focal length/aperture combination you're using. To help calculate this, make a chart to keep in your camera bag or use a smartphone app.



2 Spring showers are great for landscape photography

It may be tempting to stay indoors on rainy days, but you'll be missing out on some amazing landscape photography opportunities. When showers clear, the light is often dramatic: dark stormy clouds above, spotlighting on the landscape below, and incredible clarity, as all the particles have been washed out of the atmosphere. If a rainbow appears, use a polariser to enhance the colours.

For the best shots, you'll need to be in position, ready for when the rain stops and the sun bursts through the clouds. You'll be standing around getting wet for a while, but the results are worth it.



3 Check the forecast for misty mornings

Mist simplifies the landscape, hiding unwanted detail and clutter, and gives the scene a romantic atmosphere. The most photogenic type of mist is 'radiation fog', which lies low on the ground, often in valleys, and looks

great when shot from above, with the tops of hills, trees and other features above it.

Spring is a great time for finding these conditions. Head out early after a clear, still night when the temperature has dropped a little. A gentle south-westerly breeze first thing can encourage the development of mist.



4 Use a polariser

We associate spring with colour: fresh greens, bright wildflowers, fields of yellow oilseed rape and so on. Sometimes these colours look a little washed out in a photograph, as they can be dulled by haze in the air or glare on the surface of the flowers. A polarising filter cuts out polarised light, reducing surface reflections and glare. It therefore has the effect of cutting through haze and restoring natural colour saturation. Using a polariser is easy: just rotate the filter while looking through the viewfinder until you see the effect you want.

5 Shoot bluebell woods with backlighting

When we think of spring, we often think of bluebells. They look their best in mature woodland, so try to find a thick carpet on the forest floor without too much clutter. If you shoot them backlit at the beginning or end of the day, shadows from the tree trunks will race towards the camera, creating a sense of drama, and the flowers and foliage will be given a saturation boost. Partially screening the sun behind trunks helps to reduce problems with contrast and flare, and if you choose a small aperture, such as f/16 or f/22, diffraction can create a 'starburst effect'.



6 Shoot woodland on overcast days

Overcast skies are not the landscape photographer's favourite conditions, but they are very good for shooting in woodland. The level of contrast is low and manageable, and as a result the colours of the foliage and plants are enriched, which can be enhanced by the use of a polariser. By contrast, although dappled lighting looks attractive to the eye, the contrast often exceeds the dynamic range of the camera's sensor, which means it doesn't photograph well.

7 Use longer lenses to compress carpets of flowers

When you see a large carpet of flowers, the natural tendency is to get in close with a wideangle lens. However, this approach doesn't always do the scene justice as it can exaggerate the gaps between the flowers. Instead, try shooting from further back with a longer lens, which will have the effect of compressing the gaps and making the flowers look densely packed.





Colin Roberts

A specialist in landscapes and nature, Colin Roberts turned professional in 2005. His awards include International Garden Photographer of the Year and the Royal Horticultural Society's Photographer of the Year. www.colinrobertsphotography.com

© COLIN ROBERTS



8 Capture the transforming landscape

Spring is a season of transition and a great time to explore the countryside as trees come into leaf, fields turn green and hedgerows thicken. Many landscapes look their best at this time of year when foliage is fresh and pristine, and the harsh woody outlines of trees become softened by lush spring growth.

Make the most of footpaths and byways to access the more unusual viewpoints, and look beyond embankments and tall hedges to find views that would otherwise be missed. The real atmosphere of spring is often seen at dawn, when a touch of brilliant light shows the landscape awakening – in more ways than one.

9 Visit beechwoods

Beech is one of our most photogenic native trees, and its appearance in spring is no exception. Its newly unfolded leaves create a translucent canopy of vivid green, making deciduous woods look stunning at this time of year. The leaves emerge from April onwards, so be sure to take advantage of the spectacle while it lasts. Within a few weeks the leaves mature and the pale colour darkens and loses its brilliance.

Shoot in soft, overcast light for best results and choose calm conditions, because even the slightest breath of wind can cause foliage to blur. In terms of composition, one option is to use a wide lens and shoot directly upwards for a dramatic view of the tree trunks converging

skywards. Alternatively, try moving in close to frame a small cluster of leaves, softly backlit to show their fine detail.

10 Capture colour on the clifftops

Spring flowers aren't restricted to woodlands and hedgerows – the coast sees some fine displays too. Among others, pink sea thrift and white scurvy grass are found along many parts of the British coastline. Growing in tight clusters, usually along clifftops and headlands, they make excellent foreground subjects that add colour and interest to wider shots of the coast. Sea pinks look particularly impressive when caught in the golden rays of a rising or setting sun. They can also be seen sprouting from rocky crevices, where they make an eye-catching focal point and a strong natural contrast with the stony environment. Both species look pristine when they emerge in April and May, with the best of their colour over by summer.

11 Search for tree seedlings

Among the flurry of spring growth, keep a watch for tree seedlings emerging from the forest floor. They are always something to marvel at, especially when seen growing beneath the towering structure of a mature tree. As a foreground subject they put the woody landscape into context, or make a fascinating study in their own right. But look carefully because their first leaves are often very different from those of the parent trees – for example, beech



© COLIN ROBERTS



seedlings emerge with a semi-circular leaf, while those of sycamore produce tapered leaves.

12 Visit parks and gardens

Whether formal or semi-wild, parklands and gardens are a notable and accessible source for spring subjects. For blossoms, early flowers or trees coming into leaf, there are few other locations that offer so much variety in one setting. Good structural features like trees, fountains or topiary add scope for composition, while good lines of sight are often crucial for showing depth – so look for pathways, avenues, stone steps or boardwalks.

The versatility of zoom lenses makes them an ideal option for smaller gardens where space is confined and plant beds often restrict your movement. Hone in on seasonal details like fern fronds unfurling, or the colourful reflections of waterside blossoms.

13 Plan ahead

Forward planning will ensure you're prepared this eventful and inspiring season. To me, spring means the British landscape at its best – I never go abroad in April or May for fear of missing it. So start by making a hit list of locations for spring landscapes, wildflowers and trees based on your local knowledge and a bit of online research. It's worth remembering that all prolific spring flowers are perennial, meaning they live for many years, so you can rely on them being in the same place year in, year out.

Also bear in mind crop rotations. If you have a location in mind for oilseed rape, for example, you're unlikely to see it in the same field more than once in three years – sometimes longer. And don't forget the change to British Summer Time (29 March this year), which briefly makes those early starts a bit easier as sunrise will be an hour earlier.

Niall Benvie

Niall Benvie has worked in environmental communications for 22 years as a photographer, writer, designer and guide. He is co-founder of the international Meet Your Neighbours initiative and lives in Angus with his family. www.niallbenvie.com



14 The lowdown

There are many good reasons for shooting wildlife from a low angle. Aesthetic: when you portray the animal from its own perspective rather than a human one, a quality of intimacy is introduced. Technical: long telephotos are supported on a tripod at only one point. There's a lot of overhang fore and aft, and once the shutter speed drops below 1/60sec camera shake creeps in, no matter how hefty the tripod. Putting the camera and lens on a beanbag on the ground offers the best stability. As an extra benefit, the background just behind your subject that would be rendered quite sharp from a high viewpoint is hidden and only the distant, very blurry background can be seen. An angle finder makes viewing more comfortable if your camera doesn't have an articulated rear screen.



15 What to shoot when it's wet and windy

Spring is noted for its showers, often accompanied by strong winds. If it is wet and windy, fit a macro lens (or close-focusing zoom) and look at mosses and lichens. Regardless of the weather, you can make intriguing close-ups of these colourful subjects that are actually enhanced by a spring shower. And even in a gale, they won't move around.

Since you are often working at quite a high magnification, find where your camera's mirror lock-up function is and use it, along with an electronic release. It really makes a big difference to sharpness, especially with longer lenses. Normally you'll want to render as much detail as possible, so identify the principal plane through the subject and shoot parallel to that to make the most of the limited depth of field.

16 Colourful backgrounds

Viewers may do a double-take when their expectations of what is 'normal' in a photograph are

challenged. We expect to see the subject in the light, the background in shade, the subject colourful and the background muted. If you reverse these relationships you're sure to catch the viewer's eye.

Among nature photographers, this style came out of Scandinavia in the late 1980s and typically features plants in shade photographed against a hillside, or a lake reflecting early morning or late evening light. The success of these pictures relies on preventing the subject from becoming a silhouette (so the sunlight on the background must be weak), to set up tension between the 'cool' subject and the 'warm' background. And because you need to isolate only a small part of the background, your longest telephoto, perhaps with an extension tube, is your best ally.

17 Elevated sites

What raised beds are to gardeners, elevated sites are to nature photographers. They make the process of getting the low-angle perspective more comfortable and therefore more productive. Many birds stubbornly refuse to leave the ground to feed on a bird table, so you've got to make your own bit of ground (perhaps by cutting some turfs), putting the food on it and raising them to your shooting level.

If you're building a pond to photograph drinking birds, it's essential that you can shoot at water level from an adjacent hide, so make sure the pool is high enough off the ground. Subjects on elevated spots also make it easier to shoot towards the zenith where the sky's blue is richest. And if you're photographing wildlife from your vehicle, a roadside bank puts it at eye-level.



Jeremy Walker

Jeremy Walker is an award-winning photographer specialising in high-quality landscape and location photography around the world, for use by advertising, design and corporate clients. www.jeremywalker.co.uk

18 Use colour

It's spring, so there should be plenty of colour around, but avoid the trap of just shooting an individual plant or flower. Look for blocks of colour that either work with each other or use colour that clashes and has impact. Good locations for this type of image will be the commercial bulb growers in Norfolk, Lincolnshire and Cornwall. Or, of course, the famous bulb fields in the Netherlands.



19 Shooting with a reflector

Bright sunlight can often be too contrasty, especially with small, fragile and delicate plants. A reflector can bounce soft light back into the subject from the opposite side to where the sun is shining, to lift the shadow detail and reduce the contrast. However, you should do this with a soft white type of reflector and not a silver one, which would be too hard. Alternatively, if you have a white/semi translucent type of reflector, you could hold it above the subject and effectively cast a soft shadow over the whole subject to reduce contrast, using the reflector like a softbox in a studio.

20 Using a windbreak

Remember the windbreak you have in the garage that you use for two weeks in the summer every year? Why not use it to protect the plants you are shooting from the wind? The slightest breeze can disturb a plant, and if you are using a macro lens, for which depth of

field can be very limited, the slightest wobble will cause you to lose your shot. Of course, it doesn't have to be a beach windbreak, as anything large enough to protect your subject will work. Just make sure it doesn't get into the shot.

21 Slow shutter speeds for blur and motion

It is very tempting when shooting plants and close-ups to forget creativity in the pursuit of the 'record shot'. In trying to squeeze out every last detail we put aside our artistic vision in the pursuit of sharpness and detail, so go the opposite way and use a slow shutter speed to achieve some blur and motion.

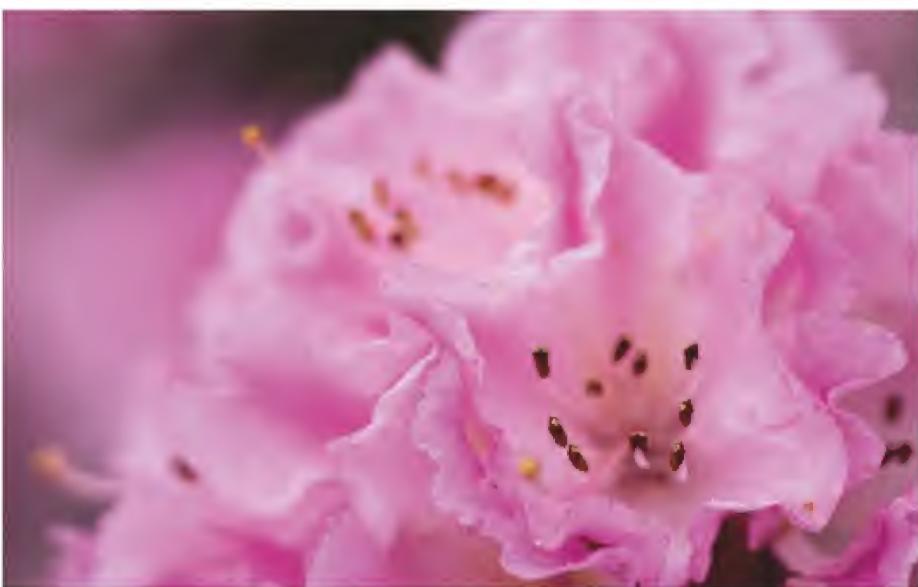
If it is a breezy day, don't dismiss the idea of getting some shots – think instead about flowers with long stems, such as daffodils, that will sway in the breeze and create interesting shapes and colour. Experiment with shutter speeds of around 1/4sec or slower. A tripod will be essential, though.



© JEREMY WALKER



© JEREMY WALKER



22 Patterns, shapes and textures

Shooting images in spring is not just about close-ups of flowers and recording colourful landscapes. Look for abstract images, detail shots and scenes with bags of texture. Look beyond the normal and check out the patterns in fresh leaves and petals, shoot shapes and textures and see how the light interacts with the structure of the plants. A macro or close-up lens is an essential tool for this type of work.

23 Use a Lensbaby for a soft, ethereal look

An interesting and alternative way of looking at the world is by bolting a Lensbaby onto your camera. With different accessories you can create a range of effects, from controlling the depth of focus to softening the image and having the colours go very pale and pastel-like. There are a range of Lensbaby accessories, so a little experimentation may be necessary.

24 Get a waterproof picnic blanket

Available from any good hardware store, a waterproof blanket will keep you from getting muddy and wet when working down low. I've lost count the number of times I have come away from shooting with dirty knees or have had to put my bag down on wet grass or mud, so a blanket (or a large refuse sack) is a much better alternative.

25 Look for quirky angles

Try to avoid shooting everything at eye-level, looking down on your subject. Instead, look for quirky and odd alternatives. Directly overhead is a good starting point, or try a worm's-eye view. For every angle you shoot from, think of the opposite point of view. If your camera has a tilting, rotating LCD screen, it is easy to place your camera on the ground and point the screen up so that you are still able to see the image. Autofocus and a cable or remote release are essential for this approach.



26 Capture mist

In spring, mist is very common near water due to cold and warm air colliding. Shooting in misty conditions can be wonderfully atmospheric, but the key is to find the edge of the mist. Early low light coming through mist can give you a wonderful soft diffused light and also provide a bit of contrast. Work quickly as the best light will only last a short time. If you can keep your shutter speed up, then keep moving and shoot handheld. If

shooting near water, wellies are a must, and neoprene versions will warm your feet in cold conditions.

27 Use a wider aperture

If shooting in mist, don't be afraid to use a larger aperture than normal. The mist will soften the outlines of anything further back in the scene and the use of a larger aperture will accentuate this and heighten the feeling of depth in your image. It will also heighten

the sharpness in your foreground. The background will be soft, both from the mist and the larger aperture, but the viewer will not know if this is from processing, mist or whatever. Making the imagination work is key to an atmospheric image.

28 Lambing

Watching new-born lambs gambolling around a field can be very enjoyable. Clearly, the last thing you want to do is scare

them away, so take a longer lens, kneel down and keep still. They will either forget you are there or will come across for a closer look. If you normally take your dog with you, it's best to leave it behind on this shoot. If the ewes see the dog they will shepherd their youngsters away, even if your dog is well trained and on a lead.

29 Get there early

When shooting a spring dawn, make sure you get to your chosen location an hour before sunrise is due. On some mornings with little cloud, you can be treated to the most amazing graduations in colour up to 45 minutes before dawn. You also need to plan your composition to ensure you make the best use of the early light and colour. If there are any steep drops or climbs near your chosen location, make sure to visit beforehand and get the lie of the land. Do not visit for the first time in darkness. A good-quality head torch is vital in these conditions.



Mark Littlejohn

Mark Littlejohn is an award-winning landscape photographer based in the Lake District. Winner of the Take a view UK Landscape Photographer of the Year 2014, he specialises in atmospheric early morning conditions. www.markljohnphotography.co.uk



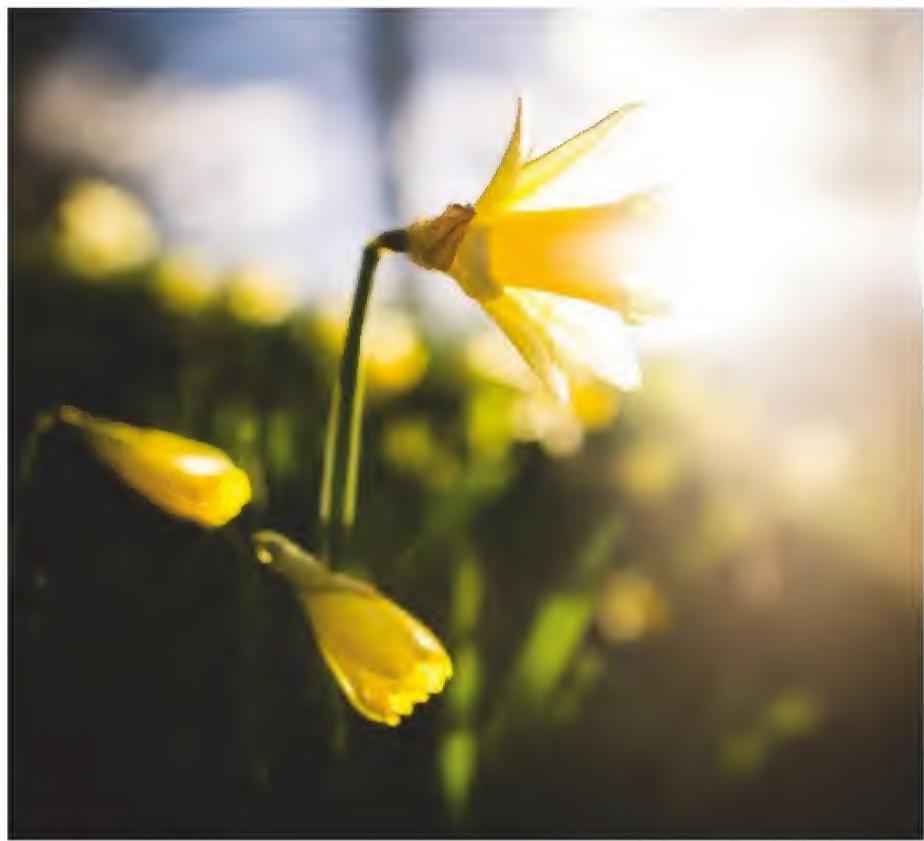
30 Avoid harsh light

Each year, make a note of where bluebells, daffodils and wildflowers grow. In that way, you can plan out which areas are best to visit at the beginning and end of each day, when the composition will match with the right light. Use an app such as the Photographer's Ephemeris to work this out.

If you are shooting wildflowers, you don't want to photograph them in harsh light in the middle of the day, as it's hard to control the highlights and the saturation.

31 Layered clothing

Lightweight, layered clothing with a waterproof outer layer will be sufficient for most spring days, and if you are wearing



layers it is easier to remove one to cool down, as opposed to wearing thick jerseys or down jackets.

32 Try something different

Fresh snowdrops, daffodils and bluebells covered in dew and glistening in the early light can make fabulous subjects for

macro shots, but don't be afraid to get up close and personal with a wideangle lens as well. Most wideangle optics can focus quite closely and have an extensive depth of field, and it can be fun trying something different. I have a 24mm f/1.4 lens and shooting flowers close-up at a large aperture can be great fun.



33 Keep an open mind

Early light in springtime with all the new growth can be a magical experience. Don't just think about the one 'big' shot. Keep an open mind and look all around you. It might be that it's the first light hitting a stand of silver birch behind you that's the shot of the day. By keeping an open mind about what you want to shoot, it opens your mind to the beauty all around you.

Sony α7 Series

In the second of our series, we find out why **Antonio Olmos** shoots portraits with the **Sony α7R** and its impressive 36.4-million-pixel, full-frame sensor

With each Sony α7-series camera having its own particular set of features, any photographer, regardless of genre, will be able to find the right camera for them.

Of the four Sony α7 cameras, it is the Sony α7R that has the highest resolution. It's 36.4-million-pixel, full-frame sensor is unique in its class. It is the highest-resolution compact system camera currently available, and when this high resolution is combined with the properties of the full-frame sensor, the α7R becomes a must for anyone wanting to capture the greatest amount of detail possible.

Any photographer will benefit from using the high resolution of the α7R, but landscape and portrait photographers especially. The α7R is able to capture every blade of grass or hair on a person's

head, allowing for extremely large prints to be made.

If you are working in a portrait studio, the camera's ISO 50-25,600 sensitivity enables a wide dynamic range, which means the α7R can capture detail in highlights and shadows alike. Should you prefer to take your portraits in a more natural environment, the higher sensitivity settings will enable you to shoot in ambient light, and the camera's BIONZ X processor will make sure that noise is kept to a minimum and colours are rendered beautifully.

Once you have your images, it is quick and easy to share your shots with the α7R's built-in Wi-Fi connectivity. And, of course, videographers have not been left out – the camera is capable of recording 1080p full HD-quality video footage, and features a 3.5mm microphone input for flexible audio recording.

At a glance

- 36.4-million-pixel, full-frame sensor
- BIONZ X processor
- 1080p full HD video capture
- Built-in Wi-Fi
- 1/8000sec maximum shutter speed
- ISO 50-25,600
- 3in, 921,600-dot LCD screen
- Up to 4fps continuous shooting



Amateur
Photographer
Testbench
GOLD
★★★★★

ALL PICTURES © ANTONIO OLMOS



Whether in the studio or on location, the α7R can cope with the lighting conditions



Antonio Olmos

Antonio Zazueta Olmos is a photojournalist who has worked covering issues concerning human rights, the environment and conflict. He is also a dedicated editorial and portrait photographer whose images have appeared in all the UK broadsheet supplements. Antonio has won many awards, including first place in World Press Photo, People in the News category, in 2001 for his work in the Palestinian Occupied Territories.



The impressive 36.4-million-pixel resolution can capture even the finest details

'Having the right camera is essential for capturing the perfect portrait – the Sony α7R gives me the great combination of resolution and control for real-life photography, whether in the studio or on location.'

Antonio Olmos

Q&A

Antonio Olmos told us about shooting portraits with the α7R.

Why do you think the α7R is so well suited to portrait photography?

The resolution is out of this world, and the colour rendition is superb. The detail in the subject's skin is amazing. Every texture is captured, and the shadow detail really is incredible. The camera is small and it doesn't intimidate the subject. I am truly amazed by the quality of the raw files.

What do you think of the quality of the 36.4-million-pixel, full-frame sensor?

I think it's medium-format quality packed into a small camera. The power of the camera's sensor is incredible. I don't feel weighed down by the α7R. It is light and small, and it allows me to work quickly.

Portrait photographers who normally shoot with medium-format digital cameras will be attracted to the Sony α7R. It is small and light, but gives you the same result as shooting with medium-format, but without the cost and the weight.



One of the features of the α7R that Antonio really enjoys is its ability to capture a beautiful range of subtle tones, which is perfect for portraits



Sony World Photography Awards

The Sony World Photography Awards is the largest and most comprehensive photography competition in existence today. Open to photographers of all ages and skill levels, the Awards are dedicated to supporting and cultivating photographic culture, recognising the very best in contemporary photography annually. Visit the 2015 Sony World Photography Awards Exhibition at Somerset House, London, from 24 April-10 May 2015. For more information, visit www.worldphoto.org/about-the-sony-world-photography-awards



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LETTER OF THE WEEK

Honesty the best policy?

I have some sympathy with Michael Cheesman (Letters AP 31 January). I agree that Sjoerd Stellingwerf's image of the girl with the bubblegum (AP 29 November 2014) is not a photograph, but the fact that it is obviously a fabrication (and I'm not meaning this in a derogatory way) surely means that it simply steps sideways to slot into the category of artistic photography, whether the viewer likes the image or not.

No sane viewer could possibly believe that the image is of a real event and therefore no deception is involved. So perhaps what we have here could be described as an image created 'using photography' rather than a photograph. This is not the sort of thing that I am personally interested in producing, but it must surely be regarded as another facet of the hobby of photography.

For me, the real issue arises with deceptive fabrication. We've all seen such pictures, such as a sunset landscape with an owl flying out of the

woods and a deer grazing in the foreground, where the owl and the deer were not there in the original image. At the other end of the scale, you will be disqualified from some photography competitions if you are found to have removed so much as a discarded cigarette packet from your image.

The world will end before the debate about manipulation is over and there are huge grey areas when it comes to adjustments to exposure, contrast, sharpening, and so on, but is there not a case for a little more honesty in the case of images that could be mistaken for being taken from real life?

Roger King, Essex

In news and documentary photography integrity is key and Photoshop must only be used very sparingly. Several entrants to this year's World Press Photo paid the price for crossing this line by being disqualified – Nigel Atherton, Editor

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Body talk

What is Canon thinking? After the nonsense of not releasing the EOS M2 in Europe and North America, the company finally releases a new mirrorless camera in the form of the EOS M3 (AP 21 February). Although this new camera is still not going to be released in North America, it will at least be available in the UK and the rest of Europe. As an early adopter of the original EOS M, I couldn't be happier.

Except, Canon has decided to release it only in kit form with one or more lenses. This is particularly annoying to someone like myself, who already has a full set of M lenses. All I want is a body-only upgrade. At a push I would buy a body

plus EVF kit, but I don't want to buy a superfluous lens I already own.

Steve Berry, Norfolk

The point you raise is a very valid one, Steve, and no matter where you shop, online or in store, you won't find the new Canon EOS M3 available in body-only form. Intrigued, I asked Canon why this was the case, and the company responded by saying:

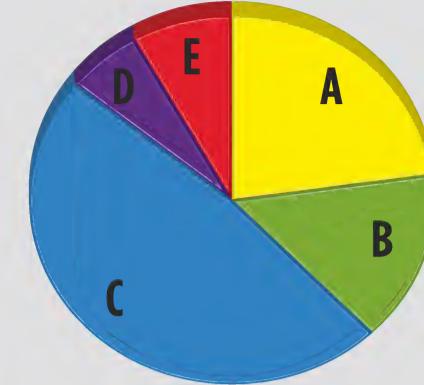
'We thank our customers for their interest in the new EOS M3 and we are always very grateful for feedback. It is very early days for the EOS M3 and sales have not yet started. As always, we will carefully monitor the market and consider other options in line with

customer demand.'

Based on that answer, we can't rule out the possibility that there may be a body-only option available in the future, although I agree with you, Steve, that it does seem a bit short-sighted of the manufacturer not to do so straight away for the current EOS M users out there who'd like to upgrade – Michael Topham, deputy technical editor

Epson query

I was interested to read Vincent Oliver's review of the Epson Perfection V850 Pro scanner (AP 24 January). I bought one of these at the end of last year and find it a fabulous machine. It is well made, fast and well thought out by such an



In AP 28 February, we asked...

Do you agree with most of our choices in this year's AP Awards?

You answered...

A I agree with most of them	23%
B I agree with some but disagree with just as many	15%
C I can't offer an opinion on gear I haven't personally used	48%
D I disagree with most of them	6%
E I'm not that interested in equipment	8%

What you said

'I think it's a very good selection. As a non-'Big Two' photographer, I do wryly smile at the frequent assumptions that Canon and Nikon and their lenses are the best. So it's good to see the APS-C format winning, and that the Product of the Year is a Sigma lens'

'I haven't used any of the products, but in my opinion, formed from reviews and other comment in AP and elsewhere, most of the awards are well deserved'

'I agree with the only three that I know anything about and have no reason to doubt the other choices. I use a Nikon D800 and am not surprised that its successor, the D810, gets an award'

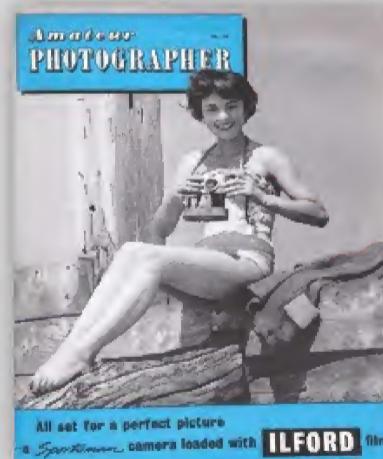
Join the debate on the AP forum

This week we ask

Do you always carry a camera with you?

Vote online www.amateurphotographer.co.uk

Guess the date



Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also take part via the Forum.



The 28 February issue's cover was from 19 February 1930. The winner is Gregory Pennington from our Facebook page, who guessed the date correctly.

 experienced maker. This is why it was very puzzling when I had difficulty doing the most straightforward thing, like inserting my 120-negative strips into the supplied carrier.

It would appear that parts of the plastic moulding, which hold the glass of the carrier, are actually narrower than the width of a 120 film, so do not allow the film to lie flat. I couldn't believe this could be an oversight by Epson when making the tooling for this carrier and thought it must be me doing something wrong. So I looked around the web to see if anyone else had the same problem, only to find that others did.

I read Vincent Oliver's review with interest to see if he picked up on it. It wasn't mentioned, but I'm not sure if he actually tried scanning a 120 strip in his test, or if he did and Epson has made some modification to the carrier since I bought mine, therefore not showing it to be a problem. Did Vincent Oliver have the same problem?

Ralph Allen, Kent

Although I did find the holder slightly tight with some Ilford films (FP4) during the test, it was OK with Kodak films. There was a very small amount of film

buckle, but well within acceptable tolerances, and I didn't notice any loss of image sharpness. I also tested the same image with the old V750 120-film holder and found the V850 holder actually produced sharper scans. The V750 holder was not the best holder in terms of holding the film flat.

I think Epson could have given a fraction more slack on the V850 120-film holder, but having said that, I didn't encounter any serious problems with it

– Vincent Oliver

In defence of the Nikon Df

Regarding the size of the Nikon Df being too big (*Inbox*, AP 21 February), I cannot agree. Surely, once you have fitted a decent lens, the size of the body becomes almost immaterial.

As most modern FX lenses tend to be a little larger these days, I think Nikon got the balance about right. I upgraded from a D7000 to the Df and am more than pleased with the handling of the camera, no matter which lens is fitted. In fact, I can't praise it highly enough – it is an amazing camera and just what I had been looking

for, for some years. Having unsuccessfully tried several digital bodies beforehand, I have finally found the perfect kit.

Yes, with a 50mm prime lens fitted, the Df body could ideally be a little smaller, but mount something bigger, such as the 24–120mm f/4, and the whole feel is more balanced, and handles well.

As a collector of Nikon film cameras, I have an FM2 and have tried it with the 24–120mm lens fitted. I feel that it becomes rather unwieldy and I think a lighter body would feel rather strange.

If Nikon got anything wrong regarding the Df it was probably the price, but I suppose it realised that the camera would only appeal to a limited market so therefore priced it accordingly.

Great magazine, by the way, and I love the new design. Keep up the good work.

Alan Culley, Hertfordshire

The build and handling of a camera can be very subjective. The comments about the Nikon Df were made against the backdrop of the many photographers who wanted, and expected, a camera that was more akin in size to the FM2

– Richard Sibley, deputy editor

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In next week's issue

On sale Tuesday 24 March



Forgotten heritage
Matt Emmett reveals his striking images of once-important locations that are now derelict

Leica M-A (Type 127)

Damien Demolder takes Leica's new film rangefinder for a spin

Using flash for wildlife

Five award-winning wildlife photographers reveal how flash gave them a unique perspective

Sigma 24mm f/1.4 DG HSM | Art

Andy Westlake investigates the latest addition to Sigma's 'Art' line of high-quality fast prime lenses



See your name in lights!*

Enter the **CityLife photography competition** for a chance to make your name and photograph famous on digital screens nationwide

Want to bring your photographic talent to a nationwide audience when they are out shopping, travelling or socialising in the city? *Amateur Photographer* has teamed up with beframeus, the editorial brand behind digital screens, to offer readers a unique opportunity to showcase the very best in cutting-edge urban photography across billboards UK-wide.

The winning entries will be displayed from Monday 4 May–Sunday 31 May 2015 on digital screens in train stations, shopping centres and on roadsides in the UK, creating a powerful outdoor

photographic gallery that celebrates the vibrancy of life in the city.

The judging panel will pick 80 images (40 landscape-orientation pictures and 40 portrait orientation) from the four categories titled 'The People', 'The Views', 'The Animals' and 'The Details'.

To enter, send your images to apcompetitions@timeinc.com by no later than Tuesday 31 March 2015. Please ensure you include 'CityLife', along with either 'The People', 'The Views', 'The Animals' or 'The Details' as your chosen category, in the subject of the email and within the email itself.

Image requirements

Please select your category and follow these guidelines:

PORTRAIT entries

- Target resolution for the photographs 1920 x 2560 pixels

LANDSCAPE entries

- Target resolution for the photographs 2560 x 1920 pixels

ALL entries

- RGB colour space, 8-bit depth, JPEG or TIFF format
- Files to be labelled with photographer's name, city/town where the picture was taken and a brief image title. This could be added into the image metadata as a comment





© JÉRÔME SESSINI, FRANCE, MAGNUM PHOTOS FOR DE STANDAARD

A year in reportage

This year's **World Press Photo** winning image of two gay lovers put the contest firmly in the spotlight, with commentators asking whether the photograph was 'newsy' enough. **Gemma Padley** investigates

The World Press Photo contest frequently whips up debate, and this year was no exception. The winning image was awarded to Danish photographer Mads Nissen, from Panos Pictures, for his image of a gay couple, Jon and Alex, in St Petersburg, Russia (see page 26).

It is an intimate image, softly lit, that reveals a moment of tenderness between two lovers. But more than this, it is a photograph that tells a wider story about the difficulties for LGBT people in Russia, where sexual minorities face discrimination and harassment. It is, as the judges have said, a multi-layered image that sheds light on a much wider contemporary issue by focusing on a very personal scene.

'It's a historic time for the image,' says this year's jury chair, Michele McNally. 'The winning image needs to be aesthetic, to have impact and to have the potential to become

iconic. This photo is aesthetically powerful and it has humanity.'

Elsewhere, World Press Photo jury member Alessia Glaviano comments: 'I was hoping for a picture that was open and multilayered, not only about a single event, but a global issue.' David Campbell, a writer, professor and producer, who was secretary for the documentary and general jury, says: 'It's an image that you can spend a lot of time looking at; thinking about the dimensions from the personal to the political. Images [that impressed] were those that not only grab attention, but also hold attention through their multi-layered approaches. The winning image is a good example of that.'

Now in its 58th year, this year's competition received almost 98,000 entries across its eight themed categories, and 42 photographers were awarded prizes. The categories were: Contemporary

Above: Image by Jérôme Sessini. A protester calls for medical aid for a comrade shot dead in Kiev, Ukraine

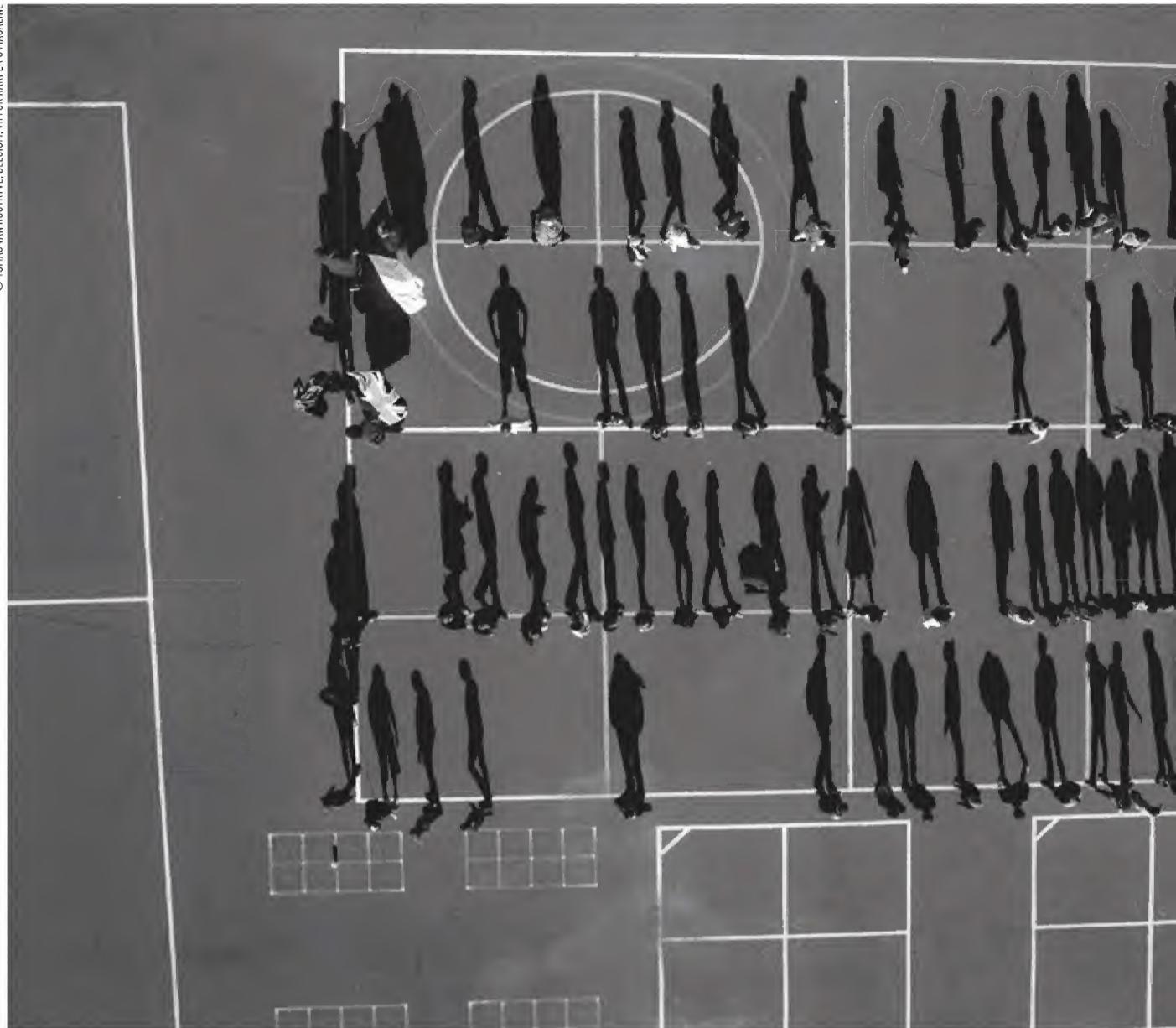
Left: Image by Raphaela Rosella. Laurinda waits in her purple dress for the bus that will take her to Sunday school. She is among the many socially isolated young women in disadvantaged communities in Australia facing entrenched poverty, racism, transgenerational trauma, violence and addiction

► Issues, Daily Life, Spot News, General News, Nature, Sports, Portraits and the new category Long-Term Projects. During an intense two weeks in February, a 17-strong team of photography experts in the fields of photojournalism and documentary photography pored over the thousands of images at the World Press Photo headquarters in Amsterdam in the Netherlands, debating the merits of each entry. The images were presented anonymously and whittled down by specialist juries, who proceeded to choose the first, second and third-place winners in each category. A general jury was then formed to decide the overall winner.

McNally, director of photography and assistant managing editor of *The New York Times*, oversaw the process. 'Being here is always fulfilling,' she says. 'You get a handle on a year in time that you don't anywhere else. To have such a free operation as this that allows for submissions from everywhere is unusual... it's quite a year to be on the jury,' she adds. '[We've had] unrelenting news – Ukraine, Gaza, ebola, Ferguson – it's an amazing set of circumstances and events.'

Across the categories this year, we see images that take in a diverse

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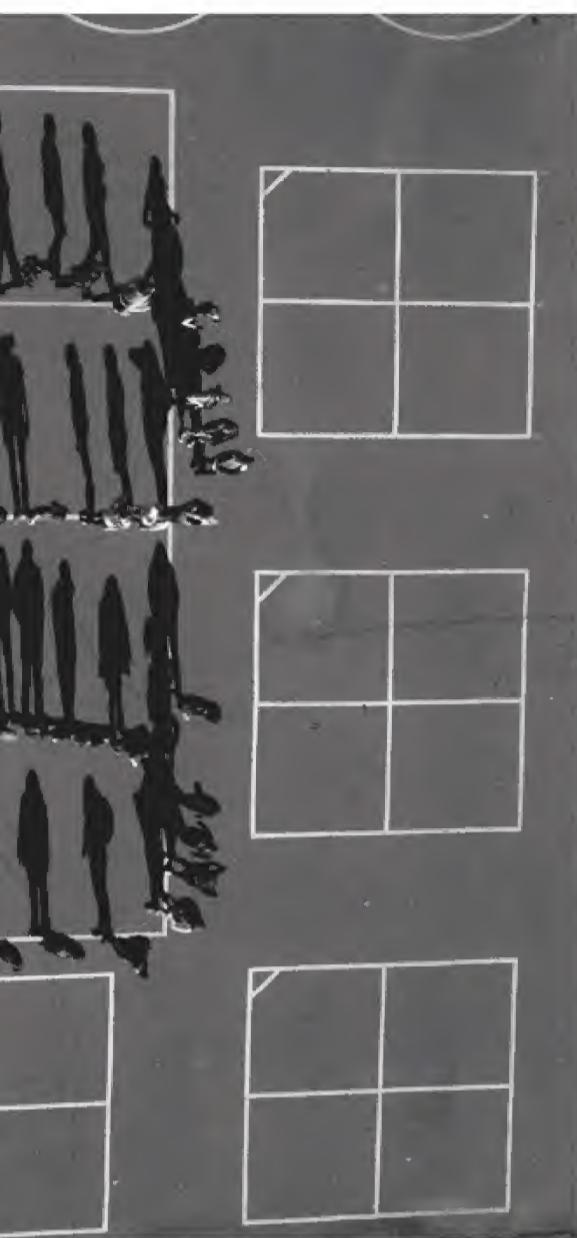
Mads Nissen's winning image

MADS NISSEN, a photographer for the Danish daily newspaper *Politiken*, won first place in the Contemporary Issues category with his image of a gay couple

from the series *Homophobia in Russia*, which then went on to scoop the overall €10,000 prize. Nissen had been working on the project for some time.

He originally went to Russia on assignment for Scanpix and while there struck up a friendship with a man whom he purportedly saw assaulted for

kissing his boyfriend in public. This sparked his very personal project, which would see Nissen return to Russia several times between assignments.



Above: Image by Sergei Ilnitsky. Damaged goods in a kitchen in Donetsk, Ukraine

Left: Image by Tomas van Houtryve. Tomas's drone travelled across the US looking for scenes similar to those mentioned in strike reports from Pakistan and Yemen

Below right: Image by Ami Vitale. A group of Kenyan Samburu warriors encounter a rhino for the first time in their lives

range of international topics, shot from many different perspectives. Among them is a project about a community of sex offenders in southern Florida that scooped first prize in the Portraits (Stories) category; the conflict in eastern Ukraine told through the image of a bloodied curtain and a table covered in smashed glass (above), which won first prize in the General News Category (Singles); and an image by Tomas van Houtryve overlooking El Dorado County in California (left), which was taken from a drone and won Third Prize in the Contemporary Issues Category (Stories). Van Houtryve bought his own drone, mounted a camera on it and travelled across the US looking for similar situations as mentioned

in strike reports from Pakistan and Yemen – for example, weddings, funerals or groups of people praying or exercising. Several thousand people are thought to have been killed by covert US drone strikes since 2004. It is a striking image, not only because of its graphic qualities, but also because it offers a view not often seen.

'What makes a good photojournalistic image to me? It needs to be historical; to define a particular era, place and time,' says McNally. 'Second, I'm very interested in sociology – people do things; people do things to each other. It also needs to be psychological – to make me feel something. Ultimately, it needs to be aesthetic; each photographer should have his or her own vision within reportage. That's what makes a great photograph to me. If you hit all of those fronts, you nail it.'

A shift towards the personal

At a press conference on the day of the award announcements, one or two questions reportedly came from the floor that referred to the personal nature of the overall winning image, to which the photographer apparently stressed that his was a picture from a documentary story. Campbell,

Image manipulation

THIS year, a reported 20% of World Press Photo entries had to be disqualified from the penultimate round of the contest. The reason: excessive post-processing and overt image manipulation. One category that was particularly badly hit was Sports – so much so, that the jury was unable to find an image to which they could award a third prize.

Competition rules require that all entrants whose images make it through to the final stages must submit their raw files. And the judges were shocked by what they saw. 'When it got to the point of overt removal or addition in an individual image, it became a real issue,' says McNally.

Unsurprisingly, image manipulation with regard to the contest is a hotly debated subject, and has been for some time. The World Press Photo office takes a hard line, and it

even commissioned a report on the subject, carried out by David Campbell towards the end of 2014. McNally believes that ultimately we're all responsible – 'every one of us has to look at what we publish' – and she sees World Press Photo as taking a lead role in this. 'It [World Press Photo] is incredibly relevant and becoming even more so,' she says. 'This is because it's actually including this whole new dialogue of image manipulation; it's part of the conversation.'

It's an exciting time for photojournalism, not least because there are many more platforms where images can be shown, but the [amount of] user-generated content is a little disconcerting, because you don't know where an image was shot or when it was shot,' she adds.

So is there still a need for trusted, certified photographers? 'I truly believe that,' she adds.



Image by Ronghui Chen. Wei, a 19-year-old Chinese worker, wearing a face mask and a Santa hat, stands next to Christmas decorations being dried in a factory as red powder used for colouring hovers in the air

► who was at the press conference, comments: 'It's important to see the winning image as a hard news story. The persecution of gay people in Russia through legislation is a major political issue [but] it's a major issue in a number of countries, so there is a global dimension.'

The judges were united in their decision to award Nissen the top prize, but his image raises interesting questions about where photojournalism – which the award champions – is heading. For despite the apparent fast-paced and relentless media culture that we live in, we are – on some level, at least – witnessing something of a shift towards slower, more contemplative and personal image-making.

Outside of the overall winning image, a project titled Family Love, by Darcy Padilla, shot over 21 years,

took first place in the new Long-Term Projects category. It is a story about a woman – Julie – who is caught up in Aids, poverty and drugs. Overall, this new category received more than 500 entries.

'This is an exciting development [for the contest],' says Campbell. 'It rewards a project that was started in 1993 and runs through to the present. This [award] reflects what's happening in the industry and how photographers are turning to long-term personal projects and in-depth investigations. It was designed to reflect where a lot of work is being done in documentary photography today.'

For McNally, the jury was keen to embrace new directions in image making and she comments on its preference for 'long-term projects that had meaning and talked about issues'. Of the new category, she has

mostly praise. 'It's such an amazing new category,' she says. 'The rules need to be a little more clearly defined, but I have to say that the work submitted was tremendous. You really saw the passion and commitment that people had – often without funding – to develop a story.'

So exactly what is the relevance of a competition such as World Press Photo today? Does it still hold weight? Campbell certainly thinks so. 'This contest has been going for 58 years and it's well respected in the industry,' he says. 'The judges and I respected its heritage, and it has an important part in the photography calendar, but none of the World Press Photo judges think that a contest should determine the work that's done.'

'Contests are important, but we shouldn't allow them to decide what's photographed.'

AP

© BULENT KILIC, TURKEY, AGENCE FRANCE PRESSE



BULENT KILIC'S WINNING IMAGE

BULENT Kilic won first prize in the Spot News (Singles) category for this haunting image of a girl pictured after she was wounded during clashes between riot police and protesters in Istanbul, Turkey. The Turkish photographer, who works for Agence France-Presse, was photographing the uprising following the funeral

of 15-year-old Berkin Elvan, who died from injuries he sustained during anti-government protests in Istanbul on 12 March 2014. Kilic saw the girl and noticed the shock on her face. 'You can see it in her eyes – what she is feeling. She had been affected by the water cannons and tear gas. The police took her, and held

her. She was in shock. Afterwards the police let her go.' Kilic kept shooting until 3am. He says: 'As agency photographers we have to find details, but we also take general images [of the scene]. Sometimes a strong image will come from the details, and sometimes from the general [images].'

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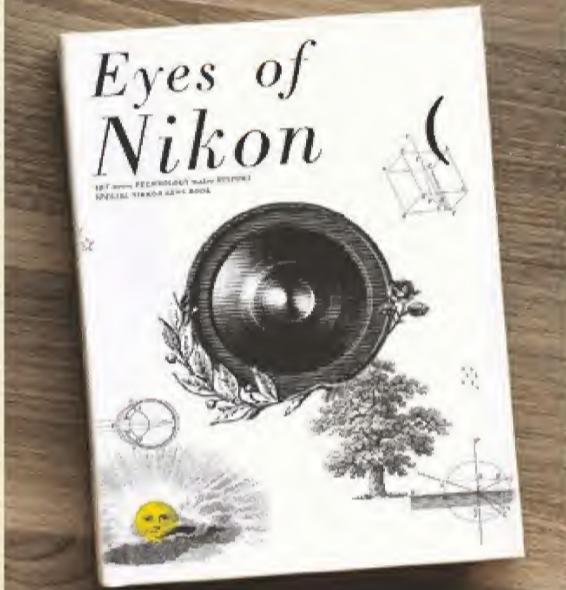
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

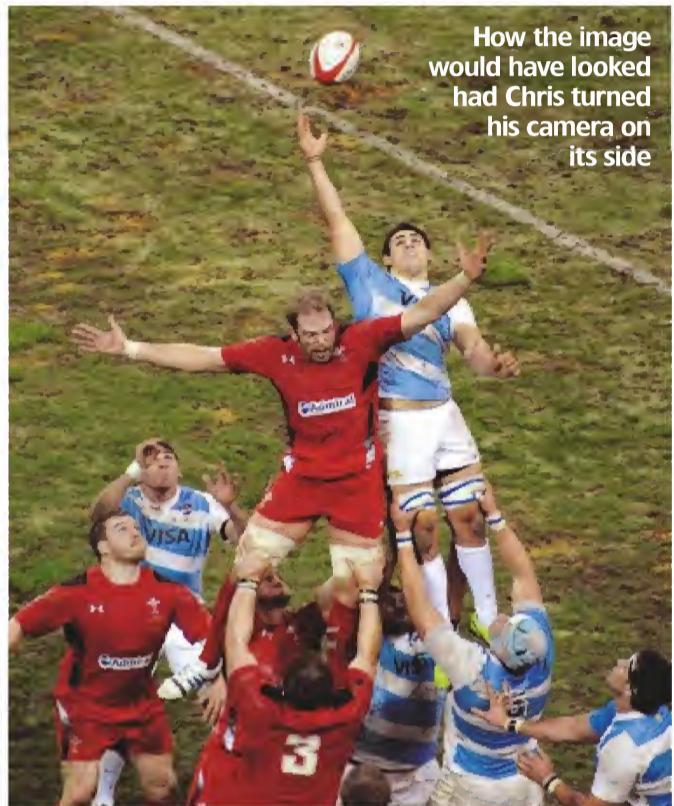
BEFORE



AFTER



Chris's original image is too cyan, so I reinjected some warmth into it



How the image would have looked had Chris turned his camera on its side

Line-out Chris Reynolds

Nikon D700, 28-300mm, 1/500sec at f/5.6, ISO 3200

TO CELEBRATE the 2015 Six Nations tournament, I thought I'd use a rugby shot to illustrate a common problem. In this case, the issue is that the subject doesn't fit into the picture frame provided. Chris has captured a great moment, but the space on the right-hand side of the frame is distracting.

To my mind, the action here is upright, and had Chris turned his camera on its side he would have been able to fill the frame with that action, cut out all the spare space and emphasise the height of the jump. I've made a crop that shows this. It is a shame to lose the two chaps looking up at the catcher, but that is the cost of improving the composition.

An alternative that allows us to keep the onlookers and remove excess space is to make a square crop. Artistically this works rather well, but I'm not sure that this sort of sports picture works so well as a square – we don't see too many action shots these days taken with medium-format cameras, and the look is a bit odd.

Chris has allowed his camera to set the white balance for him, and with all that green in the background it is no surprise that the camera has turned everything cyan. I've added some warmth back into the shot that perhaps better reflects the colours of the day.



A square crop works well artistically, but is unusual for this type of action shot



Win!

Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Picture of the week

BEFORE



AFTER



Reducing this image to its basic lines and elements shows the strength of the graphics



Stretch

Bidya Sagar Baruah

Canon EOS 400D, 55-250mm, 1/800sec at f/10, ISO 200

BIDYA has captured a great moment here, with the player clearly stretching at full reach for the ball. A shutter speed of 1/800sec has kept the player nicely sharp, while the ball shows its speed with a touch of motion blur. It is a great action shot, and well anticipated.

What makes it for me, however, is the pattern of the lines in the composition. The striking diagonals contrast with the horizon of the net, while the patch of red court in the top corner contrasts with the green, creating balance by offering a counterpoint for the racquet and ball in the opposite corner. It all works rather well. I've created a high-contrast version to demonstrate the strength of the graphics.

Like Chris Reynolds (left), Bidya has asked his camera to judge the correct white balance from a scene that is filled with green, and inevitably it has added too much cyan and blue. I've corrected the colour to show what he might have got using the daylight setting. Despite that mortal sin, I'm going to give Bidya my picture of the week award. Well done.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



Crowd problems

Chris Meaker and Dave Hudson

Chris: Canon EOS 60D, 75-300mm, 1/500sec at f/5.6, ISO 5000

Dave: Canon EOS-1Ds Mark III, 300mm, 1/4000sec at f/4.5, ISO 400

CHRIS has done a fabulous job of being in the right place to capture the action in the picture above, and his inclusion of the scoring player and the tackler struggling to reach him, with the referee following the events close behind, makes a great story. The ball is still in the air and the try is inevitable, and the effort the players have made is clear.

But none of that matters, because the first thing we notice is that there is no one watching the game – the seats are empty, and the light glints off the glossy plastic seat backs to ensure we all look in that direction. These empty seats ruin the game and they ruin Chris's fine efforts. There is no atmosphere.

Dave Hudson (see below) was at an entirely different game, with the masses packed into the (somewhat less glamorous) stands. His problem, though, is that the atmosphere is so good we forget to take notice of the game. Or rather, we can't see the players because

they are blending into the crowd. The spectators make the background too busy, and even though Dave used a 300mm lens at f/4.5 on his full-frame Canon EOS-1Ds Mark III, the crowd is sharp and clear. I've created a blurred background to show what the picture might have looked like had the aperture been wider or the crowd further away. While it helps, my quick cut-out simulation shows that the shot still doesn't work.

It is easy to forget the background when we are concentrating on the action, but what is behind our subject, and the way we treat it, comes very much to the fore when the picture becomes a two-dimensional print. At a sports match, the crowd needs to be a part of the story, so we should position ourselves to ensure it is neither absent nor overwhelming – but ensure that it acts as an asset to the image as a whole.

BEFORE



AFTER





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For further details, terms and conditions, visit www.eisa.eu or www.amateurphotographer.co.uk/EISA2015

* NOTE: PHOTOGRAPHERS ENTERING THE UK NATIONAL ROUND OF THIS COMPETITION MUST BE UK RESIDENTS



Salon des Refusés

James O Jenkins explains why he and **Carol Evans** set up **Portrait Salon**, a necessary alternative to the behemoth of the **Taylor Wessing Photographic Portrait Prize**. He talks to **Oliver Atwell**

For many years during the 18th and 19th centuries, the Paris Salon at the Academy of Fine Arts was a hotbed of emerging talent within the world of academic art. A medal from the Salon carried the power of the Midas touch, and guaranteed a lifetime of success for the lucky artist. But perhaps the most interesting story around this event occurred in 1863, when the Salon refused around two-thirds of the paintings submitted. Upon hearing of the uproar among the artistic community, Emperor Napoleon III declared that the rejected works should be displayed in a separate exhibition. With that, the Salon des Refusés was born.

Today, the photography world has its own versions of the Paris Salon. Check the photographic calendar and you can see a number of high-profile competitions: World Press Photo, the Sony World Photography Awards, Wildlife Photographer of the Year, and so on. Perhaps one of the most contentious of these competitions is the National Portrait Gallery's (NPG) Taylor Wessing Photographic Portrait Prize, a collection of portraits that never fails to raise the heckles of the photographic community and inspire debate about the nature of photographic portraiture. Out of more than 4,000 entries, only 60 are exhibited. It was with that in mind, back in 2011, that a new Salon des Refusés was born, launched by portrait photographers (and Taylor Wessing rejects) James O Jenkins and Carol Evans.

'Portrait Salon started when Carol Evans and I connected on Twitter

after we both received our rejection letters from the Taylor Wessing Prize,' says James. 'We talked about a Salon des Refusés because we thought it would be interesting to see who else was rejected. The National Portrait Gallery only includes around 1% of the images it receives. Carol and I met in person and decided to put a call out for people to send us the digital files of their rejected images.'

That first call out received an overwhelming response, perhaps due largely to the fact that James and Carol printed fliers to hand out to photographers as they picked up their rejected work from the competition. As James points out, Portrait Salon offers photographers a second chance to show their work.

'Carol and I were interested to see the quality of work rejected by the NPG,' says James. 'We believed that with so many images, there must be scope to put on another show and give those rejections a good home. I guess a lot of the time these images just go on a website, collect dust in a

Below:
Image by
Sam Wright



© SAM WRIGHT



cupboard, or just get destroyed when no one picks them up. In the end, we found that the rejected work was of a very high quality.'

The edge

The submissions to Portrait Salon are indeed of a high quality, with many photographers adopting an experimental edge, such as in Jonathan Knowles' image (top right) or in the moody intimacy of Marcin Józefiak (above). One criticism levelled against previous Taylor Wessing competitions concerns its selection of images that seem



almost too repetitive and conservative (for a deeper analysis of this, read Gemma Padley's article in AP 24 January). However, this year saw the competition take on a more exploratory flair by awarding David Titlow's oddly dreamlike image of a group of adults gathered around a baby. 'There's been a lot of talk about how photographs take on board classical paintings,' says James. 'Titlow's image feels almost like a Caravaggio painting.'

Perhaps one virtue, whether it's intentional or not, that results from exhibitions like Taylor Wessing and

Portrait Salon, is that it forces us to confront just what we mean by the word 'portrait'. What should a good portrait aim to do?

'It's a tricky question to answer,' says James. 'I kind of like the way the NPG have worded it in their rules: "Portrait may be interpreted in its widest sense, of photography concerned with portraying people with an emphasis on their identity as individuals." That to me is fine. Pictures of people are open to lots of interpretations, but I think for me, one of the main rules is that there's an engagement between the

Image by
Marcin Józefiak



Image by Jonathan Knowles

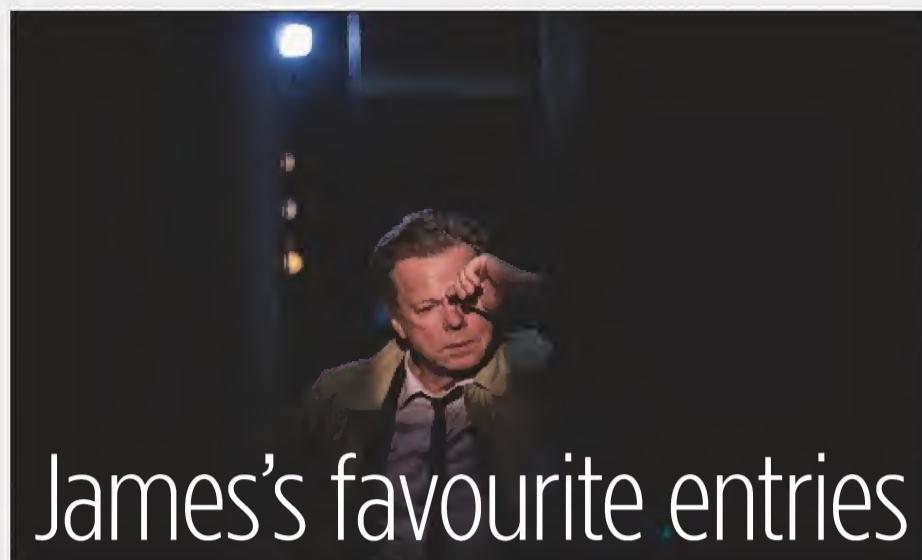
'What they want are striking, standout and standalone portraits'

photographer and sitter. It's a two-way process. It's when someone knows they're having their portrait taken. I dislike non-engagement in portraits. But then you could argue that's debatable as well.'

James and Carol are not part of the process that goes into the final selection of the Portrait Salon competition. That task goes to three judges (this year including *Photomonitor*'s Christiane Monarchi). 'Everyone submits their images digitally to the website,' says James. 'They go through them and cast their yes votes. That's all collated and printed out, and one evening the judges sit down together and sift through the final selection. I'm not sure if there are any particular elements they're looking for. I think what they want are just striking, standout and standalone portraits.'

Saturation point

Each year, Portrait Salon releases a beautiful newspaper-printed portfolio to accompany their exhibition. There's something appealing about thumbing your way through the coarsely textured, ink-printed photographs. In this year's edition, the portfolio opens with a well-argued essay concerning the current state of photography competitions. Specifically, the copy addresses the fact that the photographic calendar is at near-saturation point. Photographic competitions seem to be going the way of music festivals. Every month, a new one appears, which in some cases means another two or three must close due to our



© DOUGIE WALLACE

James's favourite entries

'FROM this year's selection, I'm particularly keen on Tom Keen's image,' says James. 'I also like the image by Sarah Lee (above), who works for *The Guardian*. Carlotta Cardana entered a picture from her series about young Native Americans. That was great. I really like Phil Le Gal's image

from his series on traditional Breton dress and life. Dougie Wallace is great as well (above). I like his work because he clearly puts a lot of legwork into it. He must spend a lot of time in the middle of roads with his camera. The images are arresting. They create a reaction in viewers.'

'We can only guess at Taylor Wessing's motives for collaborating with the NPG on a photography competition'

attention being diverted to newer and fresher festivals and competitions.

'Perhaps the most worrying aspect with photography competitions is that people are either realising they can make money out of them, or you have PR companies make a name for themselves by setting one up,' says James. 'It's a way for them to get their name out there. If you Google "photography competition", you find that pretty much every company has launched a competition as part of a marketing initiative. In one sense that's a good thing because it demonstrates just how popular photography is. At the same time, it shows a blatant misuse of the medium.'

We can only guess at Taylor Wessing's motives for collaborating with the NPG on a photography competition. Chances are it sits somewhere in the middle of a genuine passion to expose the public to new and exciting photography – and a blatant PR grab. 'I think competitions are great and I really like the Taylor Wessing Photographic Portrait Prize,' says James. 'It's a very important event. As I've stated before, we'd just like



Left: The annual Portrait Salon newspaper portfolio. To purchase a copy, visit portraitsalon.co.uk/about

Below: Image by David Vintiner

to see more images in their selection. It also seems to me to be a bit of a cash cow for the NPG. Photographers have to pay for the printing, the acetate sleeves, the delivery of those prints and then pay £26 per picture to enter the competition. Once you add all that up, the photographer has had to spend hundreds of pounds. If you're a new photographer or a student, that's a lot of money.'

That's not to mention the fact the NPG receives a hefty sum of sponsorship money from one of the biggest law firms in the world, Taylor Wessing, plus ticket and book sales. You could almost argue that the £12,000 prize money for the winner is a minimal dent in the overall income. Regardless, the competition is a wonderful host to an array of talent and, better yet, gave birth to Portrait Salon, one of the most interesting, independent photographic competitions around today.

AP



© DAVID VINTINER

You are free to submit your images to Carol and James at **Portrait Salon** once you have received a rejection email from the Taylor Wessing Photographic Portrait Prize. Visit www.portraitsalon.co.uk for details. You can also follow them on Twitter on [@Portrait_Salon](https://twitter.com/Portrait_Salon)

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Callum McInerney-Riley considers a reinvented universal charger for block-style batteries

At a glance

- Universal charger for block-style batteries
- Can be powered by Micro USB
- On-screen display
- Automatic voltage detection

SOLAR Technology makes a variety of different battery-based products, one of which is the CamCaddy 2. This battery charger works with almost all block-style batteries, making it an ideal travel companion for photographers using multiple cameras.

The CamCaddy 2 was designed to work in conjunction with the company's Freeloader iSiS solar-charging power bank (£64.99), which can be plugged into the Micro USB port to power the charger. With its Micro USB power input, the CamCaddy 2 is incredibly convenient. Using a USB cable, users can charge batteries from their laptop, USB plug, car charger or from Micro USB smartphone chargers. The CamCaddy 2 also boasts smart electronics that automatically adjust to the correct voltage to ensure speedy but safe charging of batteries.

Verdict

Having used the first generation CamCaddy battery charger, I wasn't expecting much from the CamCaddy 2, as previously build quality was horrible. However, it's clear that the design has gone back to the drawing board. It holds batteries in place as well as any other universal charger and, most importantly, the pins line up with almost every type of battery.

I used the CamCaddy 2 during a European fishing trip, and found the ability to charge my Canon EOS 5D Mark II battery from a power bank incredibly useful. The advantage of the USB charging functionality, combined with a great battery charger, is huge. The CamCaddy 2 is well built, sturdy and is a worthy kit-bag companion for any travelling photographer.



ALSO CONSIDER

Ansmann Powerline Vario £30, www.ansmann.de/en

Capable of charging AA, AAA and Li-Ion batteries, as with the CamCaddy 2 this unit uses a USB input. It comes with four plug adapters for different regions and a 12V car adapter.



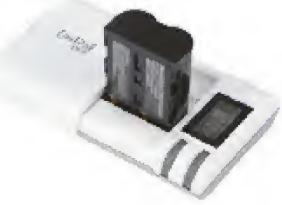
Braun 1-For-All-Switch Universal Charger £30, www.braun-phototechnik.de/en

This is a durable and well-made unit with a charge level indicator and USB output. The blue LCD can display charge level, charging status and battery type.



Hähnel UniPal Plus £25, www.hahnel.ie

This stylish-looking device uses dials to set its contact prongs to match the battery. A small LCD display can be used to show the battery charge level.



Easy Off Gloves Zip Photography Gloves

£17.99 www.easyoffgloves.com

WEARING gloves doesn't usually lend itself well to operating a camera, particularly in the cold. Often, camera buttons are small and fiddly, and it becomes hard to change settings when a pair of gloves are quite substantial in size.

Also, it requires a special type of glove to operate a touchscreen.

Easy Off Gloves has come up with a good solution to these problems with its new Zip Photography Gloves. They're designed with photographers in mind, and feature a thumb and forefinger that fold back to allow users to operate cameras effortlessly. The clever bit about them is that they have magnets at the end of the fingertips and on the knuckle, to keep the tips from getting in the way of the photographer when operating a camera.

The shell of the gloves is waterproof and they feature a very warm, soft fleece lining. The inner palm side of the gloves has a printed silicone texture running from the palm towards the fingers, to help improve one's purchase on the camera. On the back of the left glove is a small pouch that is designed to house a memory card, but I found that storing my 52mm lens cap made much better use of the pocket.

Overall, these gloves are well made and will keep your hands warm while still allowing your skin to breathe. **Callum McInerney-Riley**

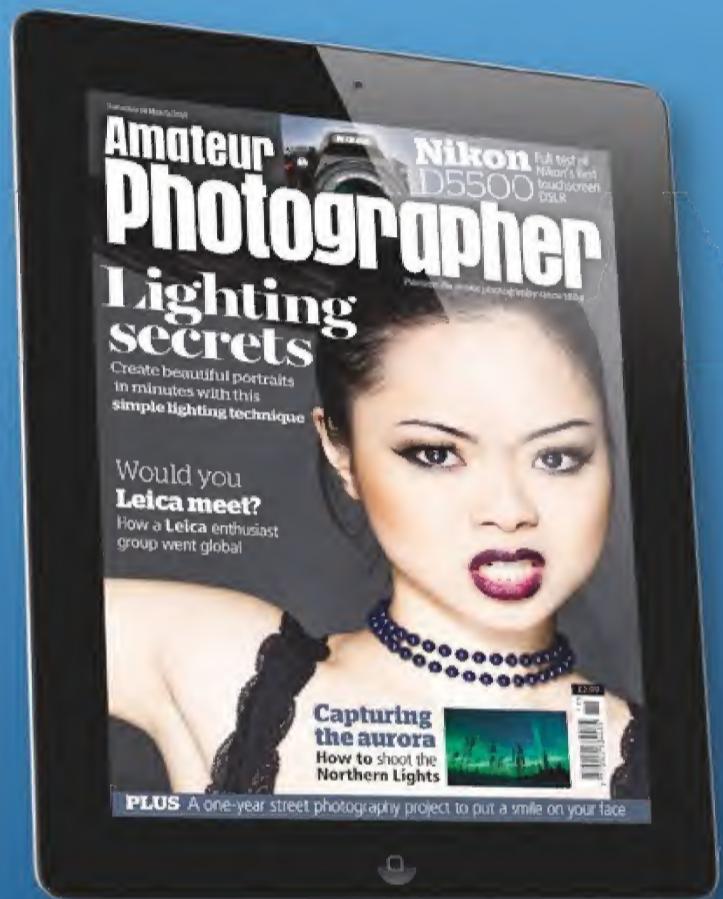


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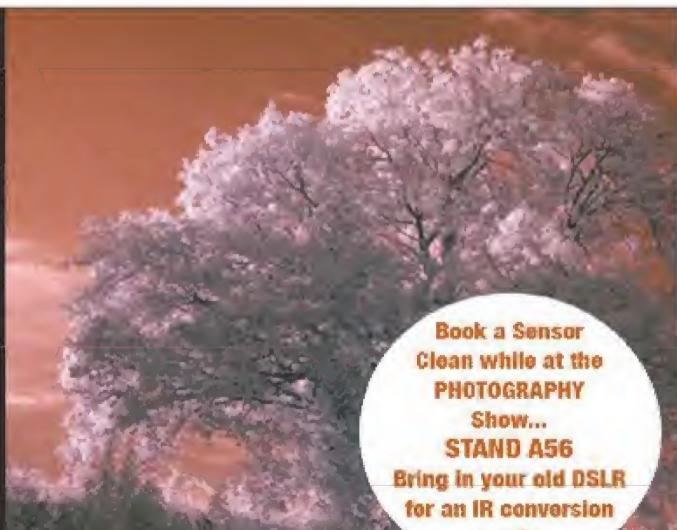
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At a glance

- 16.1-million-pixel, Four Thirds sensor
- 40-million-pixel, high-resolution composite mode
- ISO 100-25,600 (extended)
- 3in, 1.04-million-dot LCD
- 2.36-million-dot EVF, 0.74x (equivalent) magnification
- 1/8000sec maximum shutter speed
- £900 body only



Olympus OM-D E-M5 Mark II

The **Olympus OM-D E-M5 Mark II** may look similar to its predecessor, but it's a very different camera underneath. **Andy Westlake** examines it in fine detail

For and against

- +** Excellent JPEG image quality
- +** Fast, responsive operation
- +** Robust, weather-resistant body
- +** Almost all controls can be customised to suit the user
- Complex menus are difficult to master
- Connectors interfere with articulated screen
- Raw image quality can't quite match larger-sensor cameras

Where in the range

**Olympus OM-D E-M10**

Price £482 body only
Designed to compete with entry-level DSLRs, the E-M10 is a simpler model with a less-robust build and a built-in flash.

**Olympus OM-D E-M1**

Price £900 body only
The flagship E-M1 has a large handgrip for better handling with telephoto lenses, and on-chip phase detection for use with legacy Four Thirds DSLR lenses.

Data file

Sensor	16.1MP, Four Thirds Live MOS
Output size	4608 x 3456 pixels
Focal length mag	2x
Lens mount	Micro Four Thirds
Shutter speeds	60-1/8000sec
ISO	100-25,600 (extended)
Exposure modes	PASM, iAuto, scene, art filters
Metering	Multi, average, spot, highlight spot, shadow spot
Exposure comp	±3EV in 1/3 steps
Drive	10fps, 5fps with AF
Movie	Full HD at 60fps, stereo mic
LCD	3in, 1.04-million-dot touchscreen
Viewfinder	2.36-million-dot EVF, 1.48x mag
Stabilisation	Five-axis in-body IS
AF points	81-point contrast-detect
Memory card	SDHC, SDXC
Power	BLN-1 rechargeable Li-ion
Battery life	Approx 310 shots
Dimensions	123.7 x 85 x 44.5mm
Weight	469g with battery and card

Three years ago, Olympus turned the compact system camera market on its head with the launch of the OM-D E-M5. This enthusiast-orientated model packed a groundbreaking five-axis image-stabilisation system into its compact, weatherproof and handsomely retro-styled body. With an improved sensor compared to previous Micro Four Thirds models, it also offered image quality competitive with most APS-C DSLRs. It rapidly became a favourite among photographers looking for a high-quality system without the weight and bulk of a DSLR, and in both 2013 and 2014 it was the most popular CSC among Flickr users.

With the OM-D E-M5 Mark II, Olympus is clearly attempting to counter the threat of more recent



Olympus was the first to introduce image-processing filters, and its grainy film mode is still one of the most attractive around

competitors, such as the even more retro Fujifilm X-T1 and the full-frame Sony Alpha 7 series. In the absence of a new sensor to play with – it still uses a 16.1-million-pixel Four Thirds MOS chip – almost everything else about the camera has been tweaked, revised and updated.

The camera's headline feature is a new 40-million-pixel composite shooting mode, although, as we'll see later, this comes with some serious limitations. The E-M5 Mark II also gets a larger, clearer electronic viewfinder, a fully articulated LCD, a vastly improved control layout and an improved super-quiet shutter.

Features

We would hope to get a lot for our money from a £900 camera, but the E-M5 Mark II almost redefines

the phrase 'fully featured'. Let's start with the basics. The camera offers a standard sensitivity range of ISO 200–25,600, with an extended ISO 100 option also available (but more likely to clip highlight detail). Shutter speeds range from 60–1/8000sec, and there's a silent electronic shutter option with a 1/16,000sec top speed. At the other end of the scale, Olympus's unique Live Bulb, Live Time and Live Composite modes take the guesswork out of long-exposure shooting, giving an on-screen update of how the image is developing.

Olympus's five-axis in-body image stabilisation is on board, which works with all lenses, including manual-focus optics on mount adapters. It does an exceptional job for both stills and video, giving sharp images at

implausibly slow shutter speeds, and bringing a near Steadicam-like quality to handheld video. For example, I was able to get sharp shots using a shutter speed of 1/6sec with a 60mm lens – more than 4 stops slower than I'd usually expect to get away with.

Continuous shooting is available at ten frames per second, or five frames per second with continuous AF and a live view display between frames. The buffer is sufficient for capturing 16 raw frames before the camera slows down. The E-M5 Mark II also features a highly customisable self-timer and built-in intervalometer, which it can use to create time-lapse movies.

Other features include the obligatory built-in Wi-Fi, for image sharing and remote control of the camera. There's also a large set of

image-processing art filters for looks such as toy camera and grainy film. While these aren't everyone's cup of tea, Olympus's filters are unusually well judged, and critically allow you to record a raw file alongside your filtered JPEG in case you change your mind later. In-camera high dynamic range (HDR) shooting and a double-exposure mode are also available, but surprisingly there's no automated in-camera, panorama-stitching mode.

I have to mention the small flash that comes in the box. While it's not an especially high-powered unit, with a guide number of 12.9m @ ISO 200 it has a fully articulated head, allowing the light to be bounced off a ceiling for a more flattering effect indoors. It's also splashproof and can act as a wireless controller for



Face-detection autofocus helps with off-centre subjects



off-camera flash set-ups. Arguably the most comprehensive changes have been made to movie shooting, where the E-M5 Mark II looks like a far more serious tool than previous OM-D models. There's no 4K, but full HD recording is on offer at a choice of frame rates up to 60fps. The bit rate is much higher (up to 77Mbps) for better-quality footage, sound-recording options have been expanded, and clean HDMI can be output to an external recorder. A full set of touchscreen-based controls have also been added, including the ability to pull focus from one subject to another just by touching the screen.

Combined with the remarkable image stabilisation and Olympus's traditionally excellent colour output, this makes the E-M5 Mark II a really interesting option for movie makers who don't want to be encumbered by stabilisation rigs or spend ages on post-processing.

Viewfinder and screen

Both the viewfinder and rear screen on the E-M5 Mark II gain significant updates over the

original E-M5. The superb electronic viewfinder is large and of a high resolution. In real-world use, it's a match for any other premium compact system camera, and indeed it is as large as the optical viewfinders of full-frame DSLRs. One feature of this EVF I appreciate is how it adapts its display brightness to match the ambient light conditions.

The 1.06-million-dot rear screen is both higher in resolution than that of the E-M5 and visibly more colour accurate, but the biggest change is that it's now fully articulated. This makes it usable as a waist-level finder when shooting in portrait format, which I like a lot. However, the catch is that it interferes with the microphone, HDMI and remote-release ports on the camera's left-hand side. To be fair, given the camera's tiny size, there's not a lot Olympus could do about this, short of pointing all the connectors out of the front of the camera instead.

Olympus has obviously been working hard on making the most of fully electronic viewing as a tool for previsualising your images, to offset any perceived



16MP mode



40MP mode



16MP mode



40MP mode

The clever 40MP composite mode is ideal for shooting highly detailed static subjects

40MP composite mode

THE E-M5 Mark II's headline feature is undoubtedly its 40-million-pixel composite High Res Shot mode. This works by taking eight images, using the camera's in-body stabilisation system to move the sensor fractionally between them in order to sample the scene in higher detail. The camera has to be fixed solidly to a tripod for this to work, and because it's a multiple-exposure process, anything that moves shows ghosting artefacts.

The mode first has to be turned on in the camera's menu. It is then accessed as a drive mode, rather than as a resolution setting where you might expect to find it. You can decide whether or not to record raw files, independently of your choice in 16MP mode.

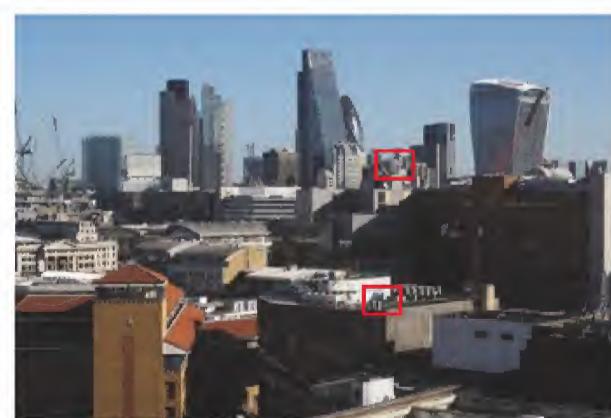
The eight-shot composite raw file is vast – 100MB or more – and recorded with an ORF extension, but the camera also writes a conventional 16MP raw of the first exposure

with an ORI extension. This gives a safety net in case something goes wrong. Composite raw files can be reconverted in-camera to 40MP JPEGs, with the usual options to tweak exposure, white balance and so on.

There are a number of limitations on exposure settings. Olympus won't allow you to use an aperture smaller than f/8 because of diffraction blurring at smaller settings. To stop the additional detail being swamped by noise, the longest available shutter speed is 8secs and the maximum sensitivity is ISO 1600.

It's also important to use a good lens. Olympus's pro-series zooms and fast primes should be able to resolve sufficiently across the frame to deliver enough detail, but cheaper lenses are likely to show too many aberrations to make best use of the 40MP mode.

When the mode works well, the high-resolution composite images are impressive.



Visibly more detail is recorded compared to 16MP mode, and while it's perhaps not as much as you'll get from a 36MP full-frame sensor, the difference is very small. Colour moiré is effectively eliminated, too. Even so, the High Res Shot mode is only suitable for static subjects, and nowhere near as practical as using a camera with a high-resolution sensor.



The five-axis in-body IS works very well. This was shot handheld at 1/15sec

disadvantages compared to optical viewfinders. Exposure, depth of field and any chosen picture effects can all be previewed live, and the display can be overlaid with a wealth of information, including electronic levels and a live histogram. You can even preview the effects of the camera's built-in HDR and perspective-correction modes. This is hugely useful while shooting, taking the guesswork out of changing exposure settings, and it's something DSLRs simply can't match.

Build and handling

It can be easy to go overboard when talking about build quality, but here the E-M5 Mark II excels. There wasn't much wrong with the E-M5, but the Mark II feels even more solid and better made, and it is splashproof, dustproof and freeze proof, at least with appropriate lenses. The one disappointment is the cover for the three connectors on the left side of the camera, which feels thin and flimsy. Once open it exposes all three ports, inevitably compromising weather-sealing.

Handling is excellent, and a significant improvement over its predecessor. Indeed, the E-M5 Mark II has adopted essentially the same control set-up as the flagship OM-D E-M1. Two large control dials change the main exposure settings, and are ideally placed under your index finger and thumb for easy operation. The exposure-mode dial is lockable by pressing down the button in its centre, but it can be left unlocked if you prefer, which is a nice touch.

I always felt that the E-M5 was a little short of buttons, and the

E-M5 Mark II addresses this by adding a couple more. By default, these buttons activate depth of field preview and HDR shooting. I don't much like the HDR button, as it's too easy to press accidentally and completely changes the camera's set-up in the process. But like practically every control on the camera it is user-customisable, so I set it to access ISO and white balance instead. I then changed the switch on the camera's back that usually does this job to select between autofocus and manual.

If you're prepared to spend a bit of time tinkering, you should be able to set up the camera to your liking. However, the complexity of Olympus's menu system, combined with some far from obvious labelling, means there's a very long learning curve to fully master the camera.

It's worth bearing in mind that the E-M5 Mark II is, at 123.7 x 85 x 44.5mm, a fairly small camera, and much closer in size to the OM series of 35mm SLRs from which it draws design inspiration, than it is to modern DSLRs. It also has a rather minimalist handgrip, which helps to maintain a small-camera feel. I quite like it, but I suspect many users will prefer to use one of the add-on grips that are available.

Focusing

We've become used to CSCs offering fast, accurate autofocus, and the E-M5 Mark II is no exception. Its 81-point contrast-detect AF system covers most of the frame, and it can automatically switch to face detection when it detects a human subject. At this point it will even detect

Focal points

A huge array of features is packed inside the E-M5 Mark II's compact, weather-resistant body

Battery

The BLN-1 battery is rated for just 310 shots per charge, so you'll need a spare or two. Alternatively, quick sleep mode extends battery life considerably.

Customisable controls

Almost every control can be reconfigured to your liking, including the twin top-plate dials and most of the buttons. However, Olympus's menus take a while to figure out.

PC socket

A small, easily losable cover on the front of the camera unscrews to reveal a standard coaxial sync socket for use with studio flash systems.



Hotshoe

Accepts Four Thirds-dedicated Olympus, Panasonic and third-party flash units, as well as the small yet versatile FL-LM3 unit that comes in the box.

Connectors

Microphone, HDMI and remote-release sockets lie underneath a rubberised door on the left. Using any one of them will compromise the weather-sealing.

Viewfinder eye sensor

Automatically switches from the LCD to the EVF when it senses your eye. It is disabled when the screen is folded out, at which point the EVF can't be used.



Uncorrected



Corrected



In-camera keystone correction can be previewed live in the viewfinder

and focus on the closer eye, which is usually what we want to do. When using the EVF, the focus area can be set using the D-pad on the back of the camera, while the LCD can be selected by simply tapping the screen.

Traditionally, CSCs have not been so great at following moving subjects, but the manufacturers have made great strides in this area in recent years. The E-M5 Mark II isn't top of the class, as it has no phase-detection elements on the sensor and therefore can't match the likes of the Samsung NX1, Sony Alpha 6000 or its big brother, the E-M1. Instead, it can 'only' shoot at 5fps with continuous AF, which will likely satisfy many users. If you spend a lot of time shooting fast-moving subjects, though, it might not be your best choice.

For manual focus, both an image-stabilised magnified view and a focus-peaking display (that detects and highlights high-contrast edges) are on hand to help with critical focusing. The two can be combined, and the latter is nicely customisable with a choice of highlight colours and intensities. I found peaking worked well with both modern native primes and older manual-focus optics, but magnified view is more accurate.

Performance

So what about image quality? Well, in 16MP mode, the E-M5 Mark II behaves much the same as other current Olympus models. The TruePic VII processor brings some image-processing advantages compared to the old E-M5, most notably automatic removal of colour fringing due to the lateral chromatic aberration of the lens, but aside from that the output is

much the same as before.

On the plus side, this means you get Olympus's usual excellent JPEG processing. In its default natural mode, the E-M5 Mark II gives lovely saturated colours that are vibrant but not unrealistic, and its auto white balance tends to the warm side, giving a lift to even the dullest day. Noise reduction is a little heavy-handed by default, though, and I turn the noise-filter setting down to maximise detail.

The 16.1MP resolution may not sound too great on paper when most APS-C competitors are around 24MP, but it's important to keep this in context. It's still plenty to make a nice A3 print, which I suspect is the largest most photographers will contemplate. If you need more, there's always the 40MP composite mode.

When it comes to high ISO noise, the E-M5 Mark II also lags behind its APS-C competitors. I'm perfectly happy shooting at up to ISO 1600, and ISO 3200 at a push, but beyond that image quality clearly suffers, with noise reduction impacting on fine detail and little shadow detail to be seen. With most APS-C models, I'd be happy shooting at ISO speeds a stop higher.

If you're after the very best in resolution or low noise, then the E-M5 Mark II may not be for you. But to me, the gap between this and APS-C isn't huge in practice, and it is frequently negated by the impressive image-stabilisation system, which lets you use longer shutter speeds and lower ISO sensitivities. Reasonably affordable fast prime lenses like the Panasonic 20mm f/1.7 and Olympus 45mm f/1.8 are also available, and small enough to carry with you all day.

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

The Olympus OM-D E-M5 Mark II uses a 16.1-million-pixel, Four Thirds sensor, which is basically the same as that used in the E-M5 three years ago. This means that it can't technically match its APS-C competitors, particularly for noise at any given ISO. It gives good results up to ISO 1600, but ISO 3200 is marginal, and the higher settings are best avoided unless there's no other choice.

In its standard mode the sensor resolves plenty of detail – our tests suggest its optical low pass filter is very weak, if it has one at all. Photographers who shoot JPEGs will appreciate Olympus's attractive colour rendition and auto white balance.

The new 40-million-pixel High Res Shot mode is very impressive indeed, giving both excellent resolution and low noise. However, it's only suitable for shooting static subjects with the camera on a tripod.

Dynamic range



As you can see, the E-M5 Mark II does quite well in our Applied Imaging tests. It can't match the best APS-C cameras, but it still registers an impressive 12.5EV at ISO 100. It holds up OK to ISO 400, but thereafter drops off quite quickly, indicating that shadow noise will become increasingly visible. At ISO 1600 we still see a respectable 9.2EV, and ISO 3200 gives a just about acceptable 8.1EV, but the low figures of the top three ISO settings suggest that noise will swamp detail, especially in the shadow regions.

Resolution



The E-M5 Mark II resolves around 3400l/ph at ISO 100 in our resolution tests, which is close to the theoretical maximum that its 16MP sensor could achieve. This falls gradually as the sensitivity is raised and the effects of noise and noise reduction take their toll, to around 3000l/ph at ISO 800. Things then deteriorate more rapidly, to about 2800l/ph at ISO 3200 and just 2200l/ph at ISO 25,600. Switch to 40MP composite mode and the camera can surpass 4000l/ph at ISO 100, dropping to around 3600l/ph at ISO 1600.



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Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 100 (16MP)



JPEG ISO 3200 (16MP)



JPEG ISO 25,600 (16MP)



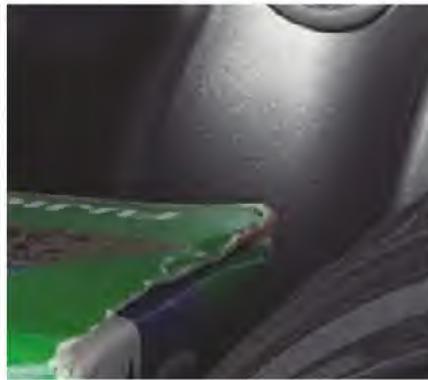
JPEG ISO 800 (16MP)



JPEG ISO 12,800 (16MP)



JPEG ISO 100 (40MP)



At its lowest standard sensitivity of ISO 200, the E-M5 Mark II gives clean images with attractive colours and lots of fine detail. ISO 100 is, if anything, even cleaner, but this comes at the cost of earlier highlight clipping. Stepping up through the sensitivity range shows that excellent results are still obtained at ISO 800, although with some loss of detail both in the shadows and in finely textured patterns. By ISO 3200, almost all fine detail has been blurred away by noise reduction and shadows are being clipped to hide visible noise, although colours remain strong and saturated. However, the top three settings look increasingly stretched. Switch to 40MP mode and the E-M5 Mark II can resolve visibly more detail and texture. As this is a multi-shot mode, noise is also kept very low up to the maximum available sensitivity of ISO 1600.

The competition



Sony Alpha 6000

Price £480 body only

Sensor 24.3MP APS-C CMOS

ISO 100-25,600

With its 24.3-million-pixel, APS-C sensor, sophisticated autofocus system and built-in electronic viewfinder, the Alpha 6000 is one of the biggest bargains on the market right now. The E-mount lens range covers most options for enthusiast shooters.



Fujifilm X-T1

Price £900 body only

Sensor 16.3MP X-Trans CMOS

ISO 100-51,200 (extended)

The X-T1 features a 16.3-million-pixel, APS-C, X-Trans CMOS sensor, alongside one of the best electronic viewfinders currently available in a retro-styled SLR-like body design that's covered in analogue control dials. It's weatherproof too.



Nikon D7100

Price £750 body only

Sensor 24.1MP DX CMOS

ISO 100-25,600 (extended)

Nikon's enthusiast-focused, DX-format DSLR has a 24.1-million-pixel sensor, a 51-point autofocus system and can shoot at up to six frames per second. The updated D7200 has just been announced, adding built-in Wi-Fi and a larger buffer.

Our verdict

FIRST, a disclaimer: I own and use an Olympus OM-D E-M5, so I'm naturally inclined to like the E-M5 Mark II. But what struck me most, comparing the two side by side, is just how much work Olympus has done to improve the camera's design and usability. All the little tweaks to the control layout really add up, and once set up to my liking, I found the E-M5 Mark II to be a really excellent little camera to shoot with.

Indeed, where the original E-M5 was a trailblazer for its type, the E-M5 Mark II sees the concept of the small DSLR-like CSC refined to being a really serious photographic tool. The superb electronic viewfinder, fully articulated screen, wonderfully quiet shutter and extremely effective in-body image-stabilisation system combine to make an exceptionally capable camera. The tiny bundled flash is unusually useful, with its bounce head and ability to act as a wireless commander, and the

highly improved movie features should make the Mark II very interesting to videographers.

Of course, the big question is how the E-M5 Mark II stands up relative to its peers. It lags behind APS-C cameras with regard to raw image quality, particularly in terms of noise at high ISOs, but it does offer very attractive JPEGs. And let's not forget that the Micro Four Thirds mount allows use of a wide range of lenses from both Olympus and Panasonic, many of which are very small, yet optically excellent – a direct advantage of the smaller sensor.

Camera choice is all about compromises, and ultimately the E-M5 Mark II offers a hugely impressive feature set in a very portable package. The original E-M5 was extremely popular, and its replacement is a considerably better camera. For DSLR owners looking to take the weight off their shoulders without sacrificing much capability, it's a very compelling option.



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METERING	8/10
AUTOFOCUS	8/10
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Canon EF 11-24mm f/4L USM

Canon has made a bold statement with its latest L-series lens, but is the world's widest-angle rectilinear zoom lens all it's made out to be?

Michael Topham puts the f/4L USM to the test

When it comes to choosing a wideangle lens, photographers using a Canon full-frame DSLR have one of the best ranges available. For those working to a strict budget there's the very respectable EF 17-40mm f/4 L USM, while for those who can justify the cost there's the superb EF 16-35mm f/4L IS USM, which benefits from having a built-in optical image stabiliser – a feature Canon's similarly excellent, but even more

expensive EF 16-35mm f/2.8L II USM doesn't have. If these zooms aren't wide enough, there's also the EF 8-15mm f/4L Fisheye USM and the EF 14mm f/2.8L II USM to consider, not forgetting Canon's wideangle tilt-and-shift TS-E lenses, plus third-party options from the likes of Sigma, Tamron and Tokina.

Although it's hard to fault this range of wideangle zooms available for full-frame landscape or architectural shooters, there has always been a demand for a zoom lens that

covers a wider focal range than 16-35mm and delivers similar, if not better image-quality performance to Nikon's highly respected AF-S Nikkor 14-24mm f/2.8G ED. It's great to see Canon finally addressing the missing link in its L-series range, but has the EF 11-24mm f/4L USM been worth the wait?

Features

Unlike a fisheye lens that produces a distinctly curvilinear wideangle result, where straight lines often appear curved, the EF 11-24mm f/4L USM is a rectilinear lens yielding images in which straight features, such as the walls of buildings, appear straight as to the human eye. Such is the time and effort put in by Canon's engineers to ensure that this lens displays minimal barrel or pincushion distortion, it has resulted in the widest angle of view



Shot at the widest end of the zoom, the lens was a little over a metre away from the subject during this car shoot

ever to be achieved by a rectilinear full-frame DSLR lens. Put into perspective, the angle of view of the lens (126° 5') is so wide – and so much wider than that offered by Canon's 16-35mm zooms – that there was the odd occasion when my tripod legs would creep into shot when composing in the portrait format.

Turning our attention to the construction, the lens employs a 16-elements-in-11-groups arrangement, with four aspherical elements, one being the ground aspherical type to help tackle distortion. As to be expected from an L-series lens, ultra-low dispersion (UD) and super ultra-low dispersion elements also feature, as do three different types of lens coatings to guard against aberrations, ghosting and flare.

The USM abbreviation indicates that this lens uses Canon's Ultra Sonic Motor technology to drive the autofocus system, and with full-time

manual-focus override present, users can adjust the focus manually at any time without needing to flick the AF/MF switch to manual. With claims of a near-silent AF performance, the lens focuses with a low-frequency whirr that's not picked up by the camera's microphone, unless you record video in silence with no ambient sound.

Build and handling

Given the price of this lens, you'd expect exceptional build quality and that's exactly what you get. In true Canon L-series fashion, the construction and overall finish are sublime, while the size of the lens and its enormous, bulbous front element really make it feel as though you're holding onto something special.

The space between the zoom ring and focus ring is home to the lens's focal distance indicator and AF/MF switch, with the latter being positioned off to the side of the barrel

'The design incorporates a fixed petal-shaped hood'

and ever so slightly pronounced to make it easier to locate from behind the camera. The zoom and focus rings offer an almost identical level of fluidity as they're rotated, with the zoom ring operating across its range in just under a quarter of a turn.

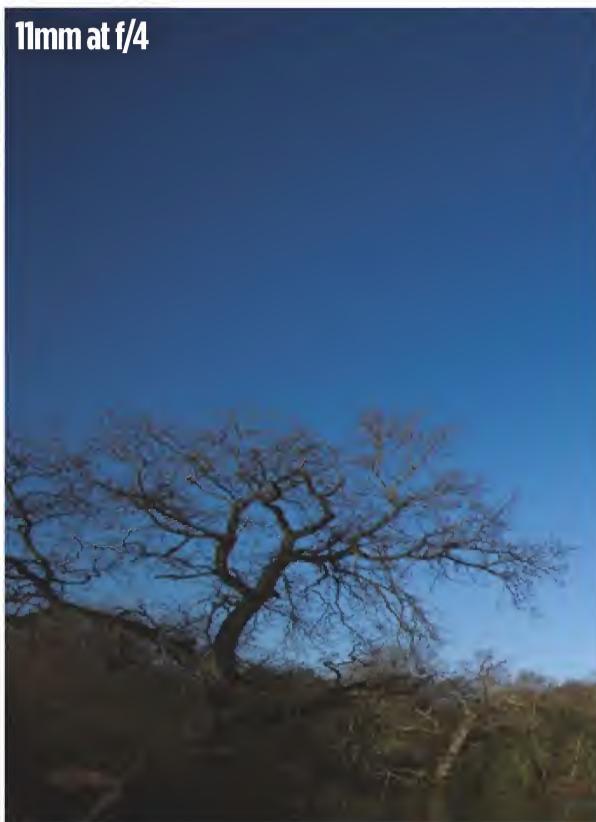
To keep the lens protected from knocks and scrapes, the design incorporates a fixed petal-shaped hood that's made from strengthened moulded plastic. In use, this hood took quite a battering, helping to shield the glass from accidental impacts that could have otherwise resulted in a costly repair bill for the front element. When not in use, the bespoke lens cap adds further protection, but as we'll come to shortly, a UV filter cannot be fixed to the lens as an extra precautionary measure.

In similar fashion to some of Canon's other wideangle zooms, the lens's design accepts rear-insert-type gelatin filters, which can be cut to size and inserted behind the rear lens element. Attaching filters to the front element is not as straightforward, however, with the bulbous front element declining the screw-in type of filter. Regrettably, no filter adapter was available at the time of testing, but Canon has disclosed to AP that they're in talks with Lee Filters, which one presumes will lead to a filter holder kit being created for the lens. If the filter holder is anything like the SW150 filter holder for Nikon's 14-24mm lens, it will accept 150 x 150mm and 150 x 170mm filters, but it's worth bearing in mind that there's currently no polariser or Big Stopper filter made to these dimensions.



The lens excels at the speed it focuses, locking onto subjects accurately and precisely with negligible fuss

11mm at f/4



Vignetting is apparent at f/4, but this becomes less obvious when the aperture is closed towards f/8

Image quality

Architectural and landscape photographers looking at this lens will be glad to read that it puts in a truly remarkable image-quality performance. For the finest wideangle results, users will want to use the lens at its 16mm setting and dial in an aperture of f/8-f/11 where sharpness is at its optimum. Inspecting the corners of images at this focal length reveals virtually no trace of barrel or pincushion distortion, and although the sharpness in the corners at f/4 isn't quite what it is at f/8, it remains impressively sharp and is by all means usable when a faster shutter speed is required.

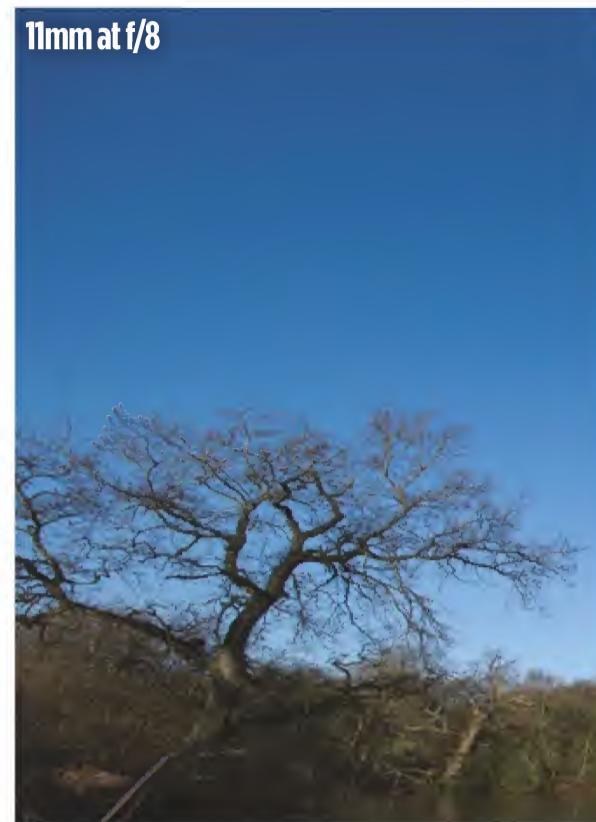
As is to be expected, pulling back the lens to its 11mm setting demonstrates some barrelling, but considering the generous width of this lens, I expected this barrel distortion to be far more severe. At the opposite end of the focal length, there is some evidence of pincushion distortion at 24mm, but this was more noticeable in our lab tests than in real-life images, and should be easily fixed by applying a lens profile as soon as one becomes available from DxO or Adobe.

Inspecting the corners of the frame did reveal signs of vignetting – most noticeable at the widest end of the zoom with the aperture opened to its maximum. Unlike some lenses, though, the effect of this vignetting is tasteful and helps to draw the viewer's eye gradually to any central subject in the image. Closing the aperture from f/4 to f/8 removed all signs of vignetting at 11mm, while at 16mm it was less visible once closed down to f/5.6.

Studying images for chromatic aberrations did bring my attention to some purple and green edges along high-contrast edges. However, these faint fringes of colour are well controlled and aren't obvious unless images are viewed at a magnification of 100% or more. Again, these aberrations should be fixed relatively easily by applying a specific profile for the lens in raw conversion software, as soon as they become available.

AP

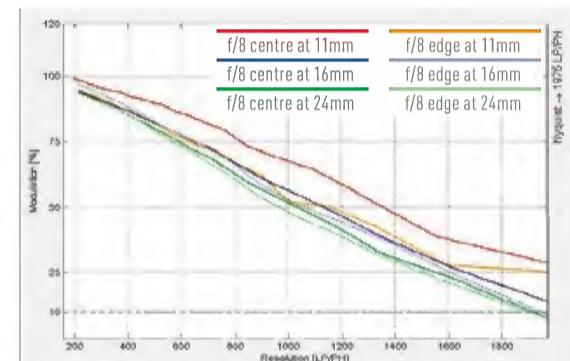
11mm at f/8



Canon EF 11-24mm f/4L USM

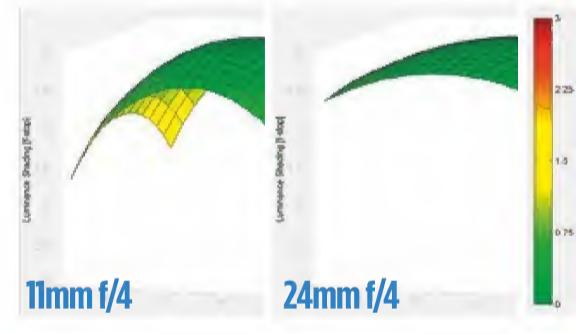
Resolution

Subjecting the EF 11-24mm f/4L USM to a thorough lab test revealed that it produces a very impressive set of curves, with the sharpest results being recorded at 16mm with an aperture of f/8. These stunning sharpness figures continue at 24mm. The greatest fall-off from edge to centre sharpness was found at the widest end of the zoom, but the results remain very impressive for a lens so wide.



Shading

Our shading graphs show that the lens exhibits most vignetting when it's used at its widest focal length, but the situation improves through the focal range. At 11mm there's obvious vignetting at f/4, but this reduces by f/8. With the focal length set to 16mm, users will find they'll only need to close the lens by 1 stop (f/5.6) to remove vignetting.



Data file

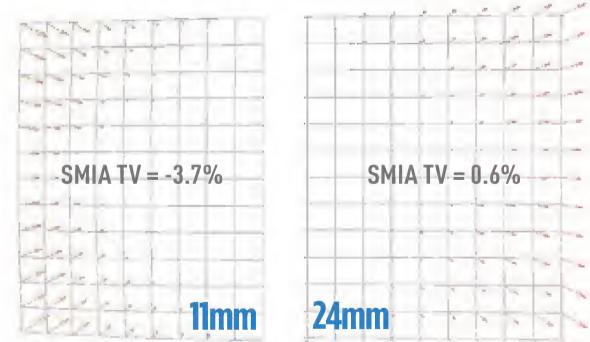
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Curvilinear distortion

At 11mm barrel distortion is present in images, but as the zoom is gradually extended it soon dies away. At 16mm there's virtually no trace of distortion whatsoever and only a faint sign of pincushion distortion at 24mm. Considering how wide this lens is, this is an astonishing distortion performance that's up there with the very best.



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Solar charging

Q I am going on a cruise around the Inner Hebrides on a small fishing boat and have been told that 240-volt power will not be available. I'm concerned that my camera batteries (Nikon EN-EL15) will not last the whole trip, so is there a solar-type device that would enable me to charge while at sea? I've searched online without luck. If there are such devices, are they cost-effective? Or do I bite the bullet and buy extra batteries – at around £40 each?

Gerald Peppiatt

A You have a couple of options here. One is a solar-charger system such as the Freeloader iSiS Click. This bundle pack contains the CamCaddy 2 universal battery charger and the iSiS charging panel, which might allow you to keep your batteries topped up using solar power alone. It costs around £80.

Solar panels don't necessarily work too well in the UK, though – in our tests the sun wasn't consistently strong enough to charge a high-capacity DSLR

In our experience, solar chargers tend not to work too well in the UK

battery very quickly. So if you rely on solar alone, then you might be disappointed, especially on cloudy days. Instead, you could use the CamCaddy 2 (which costs £20 on its own) to charge your camera's batteries from an external power bank. For example, a 15,000mAh device from RAVPower costs around £25, can charge two devices at once, and even includes an LED flashlight. Incidentally, such a power bank would be useful for keeping your phone charged too.

Probably the most efficient approach is to buy extra batteries. While Nikon batteries cost around £40 each, you can get third-party versions from reputable manufacturers that work perfectly well, but cost much less. One example is the Duracell version, which you can pick up for under £25.

Andy Westlake

Plastic mounts

Q I am thinking of buying a Panasonic Lumix DMC-G6. I've also noticed a Olympus ED M.Zuiko 40-150mm f4-5.6 R lens (which is equivalent to 80-300mm on full frame) at a sale price and I'm thinking this would make an excellent accompaniment to the kit lens. However, this lens is made of plastic, including the mount, and I'm worried it may be too fragile. What is your opinion of plastic mounts? **Psj23**



The Canon EOS 6D is great for landscape photography



© TIM COLEMAN

Canon update

Q I would appreciate some advice about buying a new camera body to go with the lenses I already own. My current line-up is an EOS 50D with the following Canon L lenses: 100-400mm, 70-300mm and 24-105mm.

I like to shoot a variety of styles, including family, landscapes and a bit of wildlife, and recently I've been getting into bird photography. I have narrowed my choices down to the Canon EOS 70D and the EOS 6D. Can you advise which would be the better camera, as I have done a lot of research and feel that both have their pros and cons? **Mark Spencer**

A If you're intent on updating your camera, Mark, then I suggest you ask yourself what you need from a camera that your EOS 50D isn't delivering. Do you need more resolution, better high ISO performance, or better autofocus? Then you can decide which body might better suit your needs.

The main difference between the EOS 6D and EOS 70D, of course, is the sensor size: full-frame vs APS-C. All your lenses will fit both cameras, but with the full-frame sensor on the EOS 6D they'll give a substantially wider angle of view. This is great for landscapes, as the 24-105mm becomes a much more useful wideangle lens. But if you're seriously interested in bird photography, the EOS 70D's smaller sensor (or more accurately, smaller pixel size) gives you more effective 'reach' from your lenses. In a nutshell, though, given the lenses you own, the EOS 6D would be a better all-rounder

for your family and landscape photography. However, the EOS 70D would be better for bird photography.
Andy Westlake



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Technical Support

A On lightweight consumer lenses like this, plastic mounts are just fine.

They're a little less smooth to put on and take off the camera, and will probably break more easily if you drop the camera and lens, but in normal use they work OK.

The bigger issue, though, is that if you combine the Olympus 40-150mm with the G6, you'll have no image stabilisation at all, and IS is highly desirable on a slow telephoto zoom. Personally, I'd advise picking up one of the many Panasonic telephoto zooms instead, which all have optical stabilisation. **Andy Westlake**

RX10 raw files

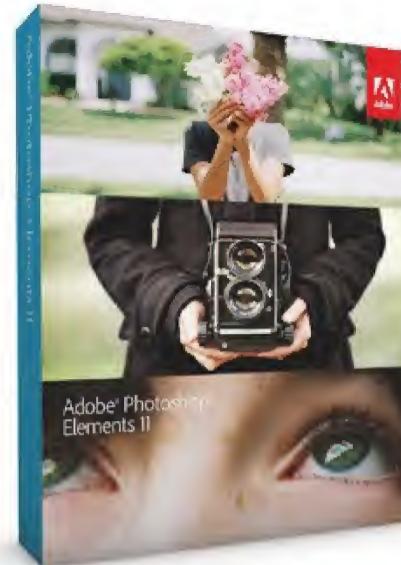
Q I own a Sony Cyber-shot DSC-RX10 bridge camera and decided to try

raw mode. I transferred the images to my laptop, running Windows 8.1 and Photoshop Elements 11, but how do I open them? Do you have any suggestions? **Bob Cunningham**

A I'm afraid that Photoshop Elements 11 pre-dates your RX10, so it won't recognise the raw files. To fix this, you have two options:

1. Update your software to the latest version via the help menu, which will recognise the RX10's files
2. Download the latest Adobe DNG Converter program, which is available at: www.adobe.com/support/downloads/product.jsp?product=1-6&platform=Windows.

This allows you to convert your



Older software usually won't open raw files from newer cameras

RX10's raw files to Adobe's own open-standard DNG format, which Elements should then be able to open. It's an extra step in the overall process, but the advantage is that it's completely free. **Andy Westlake**



BLAST FROM THE PAST

Nikon D3

Ian Burley takes a close look at Nikon's first full-frame DSLR

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AFTER playing second fiddle to Canon in the professional DSLR stakes for too long, Nikon finally delivered its first full-frame DSLR and gave the faithful pros what they'd been waiting for in the form of the D3. This rugged, fast-shooting FX DSLR would satisfy paparazzi, sports, wildlife and press photographers alike – at a competitive price.

What's good The D3 features nine frames per second shooting and as fast as 11 frames per second in DX mode. Being a full-frame camera you have a large and bright reflex viewfinder. You also get dual CompactFlash card slots. The 12MP full-frame sensor was very good at the time, and remains highly rated if you don't require a super-high-resolution file. Noise control at high ISOs is particularly good – and the D3 is built like a tank.

What's bad The D3 is a large and heavy camera. There is no sensor-cleaning feature and no video-recording mode. The main problem for a prospective D3 purchase is the existence of its replacements, the improved D3X and D3S. A D700 might also be a more sensible choice for some. Used examples are likely to have undergone a tough life.

HOW IT WORKS

I am your

Exposure histogram

I AM ONE of the most useful tools a photographer has and I can be just as effective setting up a scene as post-processing an image. A vague recollection from school maths may paint a picture of a bar chart and boring statistics, but for photographers a histogram is far from mundane. At a glance, an exposure histogram shows you the balance of the scene's brightness and when the picture might have overly dark or overly bright or burned-out areas. Yes, a histogram is a graph.

The x axis from left to right starts at complete darkness and finishes at a total white-out. The vertical y axis refers to the amount of the brightness corresponding to the position along the x axis, usually between 0 and 255. The brightness of every pixel in the image is logged and plotted, building up piles of pixels of matching brightness. Once all the pixels have been sorted into one of the 255 brightness values and plotted, you have an exposure histogram.

How to read a histogram

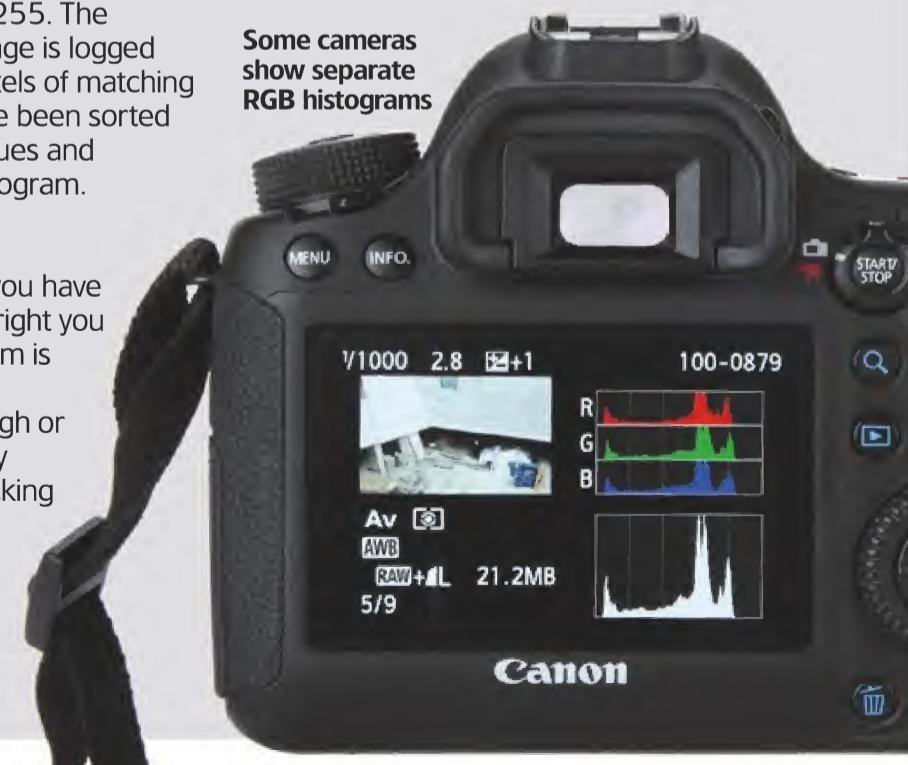
If the graph is lopsided to the left you have a darker image, while if it is to the right you have a brighter one. If the histogram is chopped off at either end it could indicate that the exposure is too high or too low. If the plot is low and widely spread you may have an image lacking in contrast. If the graph doesn't fall near either end of the scale you may have an image lacking in smooth tonal gradation. For a general scene with lots of contrast and tones, you could be

rewarded with a classic histogram with a gentle peak in the centre and extending to both ends of the scale.

Many modern cameras have a live histogram mode to help you adjust exposure manually, or bias the auto exposure in one direction or the other. If the camera doesn't offer a live histogram mode, at the very least it should offer a histogram display option when reviewing images just taken.

In post-processing software, a histogram view is an essential aid to adjusting the brightness and contrast of an image. More advanced use of the exposure histogram can be made by evaluating individual colour channels and making appropriate adjustments to colour balance.

Some cameras show separate RGB histograms



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PHOTO HACKS

DIY clamp stand

Use an inexpensive DIY clamp to make a simple support for your camera

OFTEN the simplest solutions are the best ones, and this is definitely a simple solution. All you need are some DIY clamps, which can be bought from most £1 stores, and some 1/4-20 UNC nuts, bolts and rubber washers. By making a hole in the clamp handle, a bolt can be threaded through, which provides a very simple support for a camera. Adding a small ball head makes the support articulated, or by adding a tripod-mount hotshoe you can use the clamp to hold a wireless flash. You could even combine two clamps to hold a phone or a reflector in place.

When finished, the clamp should hold a small camera, and using a self-timer you should be able to shoot with a longer exposure than handheld. It's a useful device to keep in your camera bag.

HOW TO MAKE YOUR OWN CLAMP STAND



1 Make a hole in the clamp

Make a hole in the plastic where you want the bolt to be positioned. In fact, make a few holes in different positions and angles to allow a camera to be positioned in different places. Use a bradawl or drill to make the holes.



2 Position the bolts

With the holes made, push a bolt through and use a nut to tighten it securely in position. If required, use a rubber washer or two for added grip, or shorten the length of the bolt so that it tightens on to the camera a little more securely.

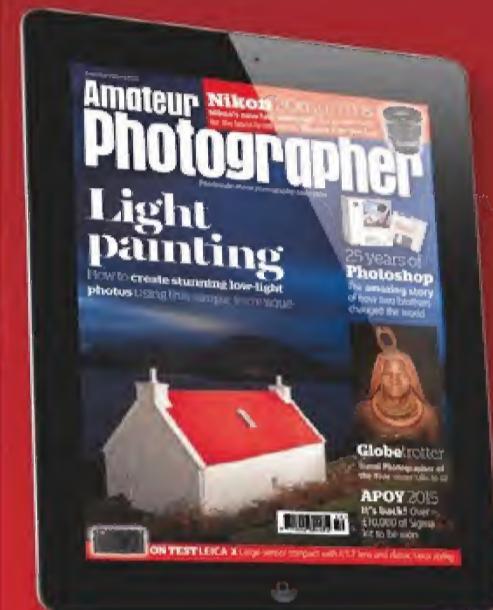
What you will need

- 1 plastic DIY clamp
- 1/4in nut and bolt
- Rubber washers
- Drill or bradawl



3 Attach a camera

Now screw a camera onto the bolt, and use the clamp to attach it to a table, railing, street sign or tree branch. It should offer enough stability for a relatively long exposure, or to take a self-portrait. Adding a ball head or hotshoe will give you even more options.

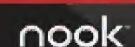


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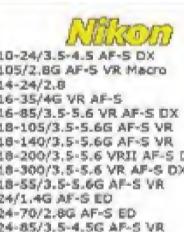
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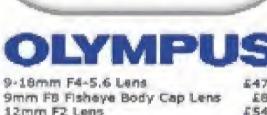
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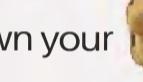
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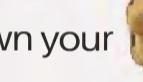
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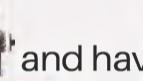


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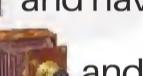
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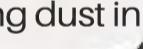
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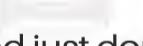
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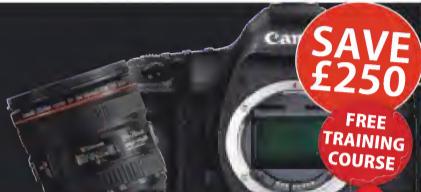
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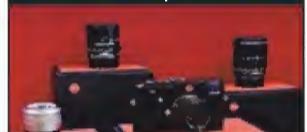
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T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
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T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
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T0791/2/3, each	£12.99 10ml	Check Website.	R265/285/360, RX560/585/685
T0794/5/6, each	£12.99 10ml	Check Website.	Photo R1900
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T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
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T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Photo RX700 Penguin Inks
T1281 Black	£7.99 5.9ml	£4.99 13ml	Photo Pr 3800, 3880
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No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
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16-35 F2.8 LII Mint box £899

16-35 F2.8 LII box.....£799

PB-E1 power booster.....£69

CONTAX SLR USED

28-70 F3.5/4.5 MM M-.....£349

50 F1.4 AE M-.....£199

FUJI DIGITAL USED

X-Pro 1 body M- box ..£499

X-Pro 1 body box.....£399

16-50 F3.5/5.6 XC M- £199

24 F3.5 L TSE box.....£799

18-55 F2.8 U MKI£699

24-70 F2.8 U MKI£699

24-85 F3.5/4.5 U sil/blk/£149

24-105 F4 L M-.....£499

40 F2.8 STM.....£109

50 F1.4 U.....£239

50 F2.5 mac box.....£479

55-250 F4/5.6 EFS.....£119

60 F2.8 EFS mac.....£249

70-200 F2.8 IS U LII.....£1279

70-200 F4 IS U L.....£699

70-200 F4 L U.....£379

70-300 F4/5.6 IS U L £899

30 F5.6 M- box.....£1799

75-300 F4/5.6 L U.....£89

85 F1.2 L MKII M- ..£1349

85 F1.2 L MKI M-.....£999

85 F1.8 U.....£219

90 F2.8 F.....£69

100 F4 PE macro.....£249

100-400 F4/5.6 L IS U ..£849

100-400 F4/5.6 L IS U £699

150 F3.5 E.....£99

150 F3.5 PE M- Box.....£149

300 F2.8 L IS U MKI £2899

300 F4 IS USM£879

2x extender E.....£79

400 F2.8 LII IS USM £5799

400 F2.8 L IS U ..£4799

400 F4 IS USM DO ..£2499

Polaroid Back.....£25

WLF.....£69

Rotary prism.....£129

AEIII prism.....£179

AEII Prism.....£79

Plain Prism E.....£29

2x extender MKII.....£189

2x extender MKI.....£139

Winder.....£79

Winder El.....£149

Teleplus 2x DG conv.....£89

Kenko ext tube set DG.....£99

Tripod adapter E.....£39

Jessops ext tubes.....£69

Winder early.....£49

BP-50£20

Metz SCA 386.....£49

LC-4 wireless kit.....£119

Ext tube E14/28/42 ea£49

BRONICA SQ 6x6 USED

SQA + 80 F2.8 PS

+ RFH.....£269

40 F4 S.....£299

50 F3.5 S.....£149

110 F4.5 PS macro.....£349

135 F4 PS M-.....£249

150 F3.5 S.....£79

150 F4 PS.....£149/199

180-50 F3.5/5.6 DC box £49

20 F1.8 EX DG box.....£249

24-70 F2.8 HSM.....£469

Polaroid back.....£25

135N back.....£119

50 F1.4 EX DC.....£249

50 F1.8 EX DC.....£249

50 F1.8 EX DG.....£249

50 F1.8 EX DG MAC.....£249



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Canon EOS

EOS 1 + E1 Booster	£129 - £149	Tamron 10-24mm F3.5-4.5 Di II LD Asph	£279	Angle Finder A2	As Seen £15	Sony DSC-R1	£149	Olympus 9-18mm F4-5.6 M.Zuiko ED	Mint- £339	Pentax *ist D Body Only	£99
EOS 1 + BP-E1 Grip	As Seen £89	Tamron 18-200mm F3.5-6.3 XR Di II	As Seen £49	Angle Finder B	E+ / E+ £25 - £35	Sony DSC-RX100	£219	Panasonic 12-35mm F2.8 G Vario OIS	£99	Sigma SD9 + 24-70mm	As Seen £79
EOS 1 Body Only	£59 - £149	Tamron 18-250mm F3.5-6.3 Di	£129	Eye Level Finder FN	Mint- £69	Sony DSC-T77	£99	E+ / Mint- £539 - £679	Sigma SD9 Body Only	As Seen £79	
EOS 3 Body Only	£149	Tamron 55-200mm F4-5.6 Di II	£39	Servo EE Finder	E+ £85	Sony RX100 MkIII	£499	Olympus 12-50mm F3.5-6.3 M.Zuiko	£129	Sony A580 (l/Red) Body Only	£289
EOS 3 + E2 Booster	£149	Tamron 70-300mm F4-5.6 Di	£49	Speed Finder F	As Seen £45 - £65			E+ / Mint- £129 - £159	Sony A900 Body + VG-C90AM Grip	£289	
EOS 3 Body Only	As Seen / £79 - £119	Tamron 70-300mm F4-5.6 Di VC USD	£199	Speed Finder FN	E+ £99				Sony A900 Body Only	£769	
EOS 30 + 28-90mm	£79	Tamron 90mm F2.8 SP Di Macro	£219	Waist Level Finder F1	Unused £99	Fuji Finepix X10 Black + Case	£199	Panasonic 12.5mm F12 G 3d	Mint- £119		
EOS 30 + BP300 Grip	£69	Tamron 100-300mm F5-6.3 AF	£39	177A Speedlite	E+ / E+ £9 - £10	Fuji Finepix X100	£329	14-140mm F4-5.8 M.Zuiko ED	£289		
EOS 30 Body Only	E+ / £69 - £119	Tamron 200-500mm F5-6.3 Di LD AF	£499	188A Speedlite	E+ £29	Olympus 14-150mm F4-5.6 M.Zuiko ED	£289				
EOS 30E Body Only	As Seen £39	Tokina 10-17mm F3.5-4.5 DX Fisheye	Ex Demo £529	199A Speedlite	E+ / E+ £19 - £25	Fuji Finepix X100S Silver	£589	Panasonic 14-42mm F3.5-5.6 G X Asph OIS	£69		
EOS 5 + VG10 Grip	£49	Tokina 11-16mm F2.8 DX ATX	£329	244T Speedlite	E+ / E+ £9 - £15	Fuji Finepix X100S Silver + Case	£589	Olympus 14-42mm F3.5-5.6 M.Zuiko ED	£79		
EOS 5 QD Body Only	£59	Tokina 12-24mm F4 ATX PRO SD	£279 - £285	277T Speedlite	E+ £15	Fuji Finepix X20	£239	Panasonic 14-45mm F3.5-5.6 ASPH G Vario	£129		
EOS 50E + BP50 Grip	As Seen / £39 - £69	Tokina 16-50mm F2.8 ATX PRO DX	£129	299T Speedlite	E+ £29	Fuji Finepix XQ1	£139				
EOS 50E Body Only	£49	Tokina 24-200mm F3.5-5.6 SD	£129	300TL Speedlite	E+ / E+ £20 - £49	Fuji Finepix X100 Black LTD	£499	Panasonic 14mm F2.5 Asph	£119		
EOS RT Body Only	Unused £149	Tokina 28-70mm F2.6-2.8 ATX Pro	Unused £249	480G Speedlite	E+ £99	Fuji X-E1 Black Body Only	£199	Olympus 17mm f1.8 M.Zuiko Black	£269		
10-22mm F3.5-4.5 EFS	Mint- £39	Tokina 28-80mm F2.8 ATX Pro	£249	ML2 Macro Ring Flash	Unused £75	Fuji X-E1 Silver Body Only	£199	Olympus 17mm F2.8 M.Zuiko Silver	£89		
14mm F2.8 L USM	Exc £699	Tokina 50-135mm F2.8 DX ATX	Ex Demo £480	ML3 Macrolite	E+ / E+ £39 - £59	Fuji X-M1 Black Body Only	£189	Panasonic 20mm F1.7 G Pancake	£129		
14mm F2.8 L USM II	E+ £1,349	Tokina 80-400mm F4.5-5.6 ATX	£239	AE Motordrive FN	E+ / E+ £49	Fuji X-Pro1 Body	£359	E+ / E+ £179 - £199			
15-85mm F3.5-5.6 IS USM	Mint- £449	Tokina 300mm F2.8 ATX SD	£849	MA Drive Set	E+ / Unused £59 - £69	Nikon V2 Black + 10-30mm	£389	Voigtlander 25mm F0.95 Nokton	£489		
15mm F2.8 E Fisheye	£249	Zeiss 21mm F2.8 ZE	£99	Winder A	E+ / Unused £9 - £20	Olympus E-P2 Chrome Body Only	£119	Olympus 25mm F1.8 M.Zuiko Silver	£249		
16-35mm F2.8 L USM MKII	E+ / £779 - £799	Zeiss 28mm F2 ZE	£599			E+ / Mint- £119 - £129	SLRMagic 26mm F1.4	£59	1.7x HD Converter	£695 - £699	
17-40mm F4 L USM	E+ / E+ £399 - £449	1.4x EF Extender	£119						E+ / Mint- £695 - £699		
17-55mm F2.8 EFS USM	E+ / £429 - £449	1.4x EF II Extender	£189								
17-85mm F4-5.6 IS USM	E+ / E+ £129 - £159	1.4x EF MkII Extender	E+ / Mint- £139 - £179	G1 Body + GD1 Back	E+ £169	Olympus P-3 Body Only - Black	£159				
17mm F4.0 L TSE	Mint- £1,389	2x EF Extender	E+ / E+ £109 - £129	G1 Body only	E+ £179 - £199	Olympus P-5 Body Only - Black	£159				
18-55mm F3.5-5.6 EFS III	E+ / Mint- £59	2x EF MkII Extender	E+ £169 - £179	16mm F8 G + Finder	Mint- £999	Olympus P-5 Black Body Only	£69				
18-55mm F3.5-5.6 EFS	£79	Kenko 2x Converter DG Pro300	£79	21mm F2.8 G + Finder	E+ / Mint- £499 - £549	Olympus P-PL2 Black + 14-42mm	£129				
18-135mm F3.5-5.6 IS USM	E+ / E+ £159 - £189	Teleplus 2x MC7 Converter	£39	28mm F2.8 G	E+ £289	Olympus P-PL2 Black + 14-42mm + Flash	£149				
18-200mm F3.5-5.6 EFS	E+ £259	270EX II Speedlite	Mint- £69	90mm F2.8 G	E+ £199 - £229	Olympus P-PL3 Black + 14-42mm	£149				
20-35mm F3.4-5.4 USM	As Seen / E+ £79 - £139	270EX Speedlite	£59	16mm Viewfinder	Mint- £199	Olympus P-PL3 Silver + 14-42mm	£149				
24mm F1.4 L USM MKII	Mint- £99	300EZ Speedlite	E+ / E+ £15 - £29	GC21 CASE (G2)	E+ £79	Olympus E-M5 Black Body + HLD6 Grip	£499				
24mm F2.8 EF	E+ £199	308EX Speedlite	£69	GC212 Long Nose Cover (G2)	E+ £39	E+ / Mint- £449 - £499					
24mm F3.5 L TSE	E+ £719	430EX II Speedlite	£139	GD1 Databack	E+ £49	Olympus E-M5 Silver Body Only	£399				
24-70mm F2.8 L USM	E+ / Mint- £679 - £749	430EX Speedlite	£89	Gold Peil 2000 Leather Holdall	Mint- £149	Olympus EM-1 Body Only	£689				
24-105mm F4.0 L IS USM	E+ / Mint- £419 - £489	430EZ Speedlite	As Seen / E+ £25 - £29	TLA140 Flash	E+ / Mint- £35 - £59	Olympus EM-10 Body Only - Black	£129				
28mm F2.8 EF	E+ £99	480EG Speedlite	£69			E+ / £109	Panasonic G3 Black Body Only	£109			
28mm F2.8 IS USM	Mint- £299	540EZ Speedlite	E+ / E+ £39 - £49				Panasonic G5 Body Only	£159			
28-70mm F2.8 L USM	E+ / £449	550EX Speedlite	As Seen / E+ £79 - £129				Panasonic G6 Body Only	£159			
35-350mm F3.5-5.6 L USM	Mint- £689	580EX Speedlite	E+ / Mint- £139 - £179				Panasonic G6 Body Only	£229			
40mm F2.8 STM	Mint- £89 - £99	ML3 Macrolite	E+ £49				Panasonic G7 Body Only	£399			
45mm F2.8 TS-E	E+ / £749 - £849	MR-14EX Macro Ringlite	E+ / Unused £279				Panasonic G7 Body Only	£499			
50mm F1.8 EF MK1	As Seen / £69 - £119	MR40 AFC Macro Flash	E+ / Unused £29 - £39				Panasonic GH-3 Body Only	£499			
50mm F2.5 EF Macro	E+ / £159	MT-24EX Macro Ringlite	E+ / £549				Panasonic GH-3 Body Only	£499			
50-200mm F3.5-4.5 EF	Unused £79	ST-E2 Transmitter	E+ / Unused £69 - £99				Panasonic GH-3 Body Only	£499			
55-200mm F4.5-5.6 USM	Unused £89	Marumi DR-14C RingFlash	£49				Panasonic GH-3 Body Only	£499			
55-200mm F4.5-5.6 EFS II	E+ £159	Metz 50AF1 Digital	E+ £109				Panasonic GH-3 Body Only	£499			
55-250mm F4.5-5.6 EFS	E+ £89	Nissin Di866 Flash	E+ £99				Panasonic GH-3 Body Only	£499			
60mm F2.8 EFS Macro	E+ £239	Sigma EF430 Flash	Unused £29				Panasonic GH-3 Body Only	£499			
65mm F2.8 MP-E Macro	Mint- £679	Sigma EF430ST Flash	Unused £39				Panasonic GH-3 Body Only	£499			
70-200mm F4.0 L IS USM	E+ / £635 - £649	Sigma EF500 DG ST Flash	£50				Panasonic GH-3 Body Only	£499			
70-200mm F4.0 L USM	E+ / £369	Sigma EF500 DG ST Flash II	£59				Panasonic GH-3 Body Only	£499			
70-210mm F4.0 E	E+ £159	Sigma EF500 ST Flash	£39				Panasonic GH-3 Body Only	£499			
70-300mm F4.5-5.6 IS USM	E+ £249	Sigma EF530 DG ST Flash	£39				Panasonic GH-3 Body Only	£499			
70-300mm F4.5-5.6 L IS USM	Mint- £799	EF12 Extension Tube	£49				Panasonic GH-3 Body Only	£499			
70-300mm F4.5-5.6 DO IS USM	E+ / £449	EF12 MkII Extension Tube	£39				Panasonic GH-3 Body Only	£499			
75-300mm F4.5-5.6 EF III	As Seen £99	Zork Panorama Shift Adapter	£299				Panasonic GH-3 Body Only	£499			
75-300mm F4.5-5.6 USM II	E+ £79	Quartz Data Back E	Unused £25				Panasonic GH-3 Body Only	£499			
80-200mm F4.5-5.6 EF III	E+ £149	Technica Back E with Keyboard	Unused £49 - £75				Panasonic GH-3 Body Only	£499			
85mm F1.2 L USM	E+ £899	WFT-E7B Wireless Transmitter	£449				Panasonic GH-3 Body Only	£499			
85mm F1.2 L USM MKII	E+ / Mint- £1,099 - £1,149						Panasonic GH-3 Body Only	£499			
85mm F1.8 USM	E+ £209						Panasonic GH-3 Body Only	£499			
100mm F2.8 EF Macro	E+ £179	F1NAE Black Body Only	Exc / E+ £149 - £189				Panasonic GH-3 Body Only	£499			
100mm F2.8 L Macro IS USM	E+ £529	F1N Black Body Only	E+ £199				Panasonic GH-3 Body Only	£499			
100-400mm F4.5-5.6 L IS USM	E+ / £699 - £889	F1 'Lake Placid' Edition Body	E+ £249				Panasonic GH-3 Body Only	£499			
135mm F2 L USM	E+ £589 - £599	F1 Black Body Only	As Seen / E+ £99 - £149				Panasonic GH-3 Body Only	£499			
180mm F3.5 L Macro USM	E+ / Mint- £689 - £729	Nikon Coolpix 8800	£119				Panasonic GH-3 Body Only	£499			
400mm F2.8 L IS USM	E+ £4,349	Nikon Coolpix 950	£49				Panasonic GH-3 Body Only	£499			
400mm F2.8 L USM	E+ £2,199	Nikon Coolpix 990	£119				Panasonic GH-3 Body Only	£499			
400mm F4 D0 IS USM	E+ £3,549	Nikon Coolpix 995	£119				Panasonic GH-3 Body Only	£499			
400mm F5.6 L USM	E+ £789 - £829	Nikon Coolpix L810	£119				Panasonic GH-3 Body Only				



See up to 3 images of each used item on website
 Website updates used equipment list 10-15 times daily
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45/90mm Centre Filter.....	E++ £119	R4S Black Body Only	E+ £119	28-105mm F3.5-4.5 AFD.....	E++ £139
Leica M Series		R4 Black Body Only	E+ / E++ £125 - £159	28-200mm F3.5-5.6 AFD.....	E+ / E++ £99 - £129
M Monochrom Black Body Only	Mint £5,099	R3 MOT + Winder	E+ / E++ £239 - £299	28-200mm F3.5-5.6 AFG.....	As Seen £89
M-P Black Body Only	Mint £4,999	SL2 Anniversary Body Only	E+ £249	28-300mm F3.5-5.6 G ED AFS VR	E+ / E++ £499
M (240) Black Body Only	Mint - £3,799 - £3,849	SL2 Black Body Only	E+ £249	35mm F1.8 G AFS DX	Mint- £109
M (240) Chrome Body Only	E++ £3,899	SL Chrome + 50mm F2	E+ £289	35-105mm F3.5-4.5 AFD.....	E+ £79
M-E Anthracite Body Only	Mint £3,299	SL Chrome Body Only	E+ / E++ £169 - £249	35-135mm F3.5-4.5 AFN.....	E+ £79
M9 Black Body Only	E+ / Mint- £2,399 - £2,799	21mm F4 R 3cam	Exc / E+ £399 - £599	50mm F1.8 AF	E+ £59
M9 Steel Grey Body Only	E+ £2,399	21mm F4 ROM	E+ £599	50mm F1.8 G AFS	E+ / Mint- £119
M8 Black Body Only	E+ £849 - £1,149	21-35mm F3.5-4 Asph ROM	E+ £1,499	55-200mm F4-5.6 AFS DX G VR	E+ / Mint- £109
M6 Platinum + 50mm F1.4	Mint £6,499	24mm F2.8 ROM	E+ £949 - £999	60mm F2.8 AFD Micro	E+ £249
M6TTL Millennium + 35mm F2 + 50mm F1.4	E+ £5,950	28mm F2.8 PCS Shift	E+ £899	70-210mm F4-5.6 AFN	E+ £49
M6 Historica Edition	Mint £3,799	28-70mm F3.5-4.5 ROM	E+ £349	70-300mm F4-5.6 AFG	E+ / E++ £49 - £59
M6 Titanium + 35mm F1.4	E+ £3,499	35mm F4 PA Curtagon	E+ £399	70-300mm F4-5.6 ED AFD	E+ £129
M4P Anniversary Chrome + 50mm F2	E+ £1,875	35-70mm F3.5 R Japan	E+ £249 - £279	75-240mm F4-5.6 AFD	E+ £89
M7 0.58x Black Body Only	E+ £1,289	50mm F1.4 ROM	E+ £699	80-200mm F2.8 ED AFD	E+ £399 - £449
M7 0.72x Black Body Only	E+ £1,099	70-210mm F4 R 3cam	E+ £349 - £449	80-200mm F4-5.6 AFD	E+ £49
M7 0.72x Chrome Body Only	E+ £1,499	75-200mm F4.5 R 3cam	E+ £99 - £149	85mm F1.4 AFD	Exc / E+ £499 - £699
M4-P Black Body Only	E+ £549 - £999	80-200mm F4.5 R 3cam	E+ £189 - £199	105mm F2.8 AFD Micro	E+ / E++ £329 - £349
M4-2 Black Body Only	E+ £449	80mm F1.4 R 3cam	E+ / E++ £1,299 - £1,599	105mm F2.8 AFS G VR Micro	E+ £499
M4 Chrome Body Only	E+ £559	90mm F2.8 R 3cam	E+ £349	180mm F2.8 ED AFD	E+ £249
M2 Chrome Body Only	Exc / E+ £389 - £449	100mm F4 Macro R 3cam	E+ £349	200-400mm F4 G VR AFS IFED	E+ / Mint- £2,749 - £2,989
MD2 Black Body Only	E+ £349	105-280mm F4.2 Vario ROM	E+ £2,499	300mm F2.8 G AFS ED VR II	E+ £3,089
MDA Chrome Body Only	E+ £329	135mm F2.8 R 2cam	E+ £199	600mm F4 AFS VR IF ED	E+ £5,299
Konica Hexar RF Limited Edition	Mint £2,499	135mm F2.8 R 3cam	E+ £179 - £249	600mm F4 AFS VR IF ED	E+ £5,299
Konica Hexar RF + 50mm F2 + Flash	E+ £799	180mm F2.8 R 3cam	Exc / E+ £299 - £499	Samyang 24mm F1.4 AE ED AS UMC	Mint- £379
Konica Hexar RF Body Only	E+ £379	180mm F3.4 Apo R 3cam	E+ / E++ £649 - £699	Samyang 35mm F1.4 AE AS UMC	E+ £289
18mm F3.8 Asph M Black	E+ £1,599	180mm F4 R 3cam	E+ £299	Schneider 90mm F4.5 PC-TS Makro Symmar	
21mm F2.8 Asph M Black	E+ / Mint- £1,499 - £1,649	250mm F4 R 3cam	E+ £299		
21mm F2.8 Asph M Black 6bit	E+ / Mint- £1,599 - £1,699	280mm F2.8 Apo ROM	E+ £1,799		
21mm F2.8 M Black	E+ / E+ £989 - £1,299	560mm F5.6 Telyt R	E+ £599		
21mm F2.8 M Black 6bit	E+ £1,099	1.4x Apo Extender R	E+ £299 - £349		
21mm F3.4 R + 122228 M Mount	Mint- £799	2x Extender R	E+ / Mint- £49 - £129		
24mm F2.8 Asph M Black	E+ £1,399 - £1,499	40mm 400mm F2.8 FD L	E+ £999		
24mm F2.8 Asph M Black 6bit	E+ / Mint £1,599	Tamron 70-350mm F4.5	E+ £169		
28mm F2 Asph M Black 6bit	E+ £1,799	Angle Finder R	E+ / E++ £59 - £99		
28mm F2 Asph M Black 6bit	Mint- £1,199	Angle Finder R (14300)	E+ / E++ £59 - £129		
28mm F2.8 M Black	E+ £749	Bellows R + 100mm F4 R	E+ £199		
35mm F1.4 Asph M Black	E+ / E++ £1,799 - £2,149	Bellows Unit R	E+ £89		
35mm F1.4 Asph M Black 6bit	Mint- £2,899	Macro Adapter R	E+ / Mint- £69 - £125		
35mm F1.4 Black	Exc / E+ £1,149 - £1,150	Motordrive Set R8/R9	E+ £249		
35mm F2 Asph M Chrome	E+ £1,199	Motorwinder R8/R9	E+ / E++ £129 - £249		
50mm F0.95 Asph M - Black	Mint- £6,499	R8/R9 Remote control	E+ £89 - £99		
50mm F1.0 M Black 6bit	E+ / Mint- £3,899 - £3,999				
50mm F1.4 Asph M Black	E+ £1,799				
50mm F1.4 Asph M Black 6bit	E+ £1,889				
Mamiya RB67 Series					
50mm F1.4 Asph M Chrome 6bit	E+ £1,889	Pro S Gold Edition	Mint- £749 - £949		
50mm F2 Collapsible	As Seen £99	Pro S Body + WLF + 120 Mag	E+ £249		
50mm F2 M Anniversary Chrome	Mint- £1,799	Pro Body + WLF	E+ £119		
50mm F2 M Black 6bit	E+ / Mint- £999 - £1,199	50mm F4.5 C	As Seen £79		
50mm F2 M Chrome	E+ £999	75mm F4.5 S/L Shift	E+ £349		
50mm F2 M Chrome	E+ £999	140mm F4.5 Macro	As Seen £79 - £99		
50mm F2 Rigid Chrome	E+ £399	180mm F4.5	As Seen / E+ £69 - £149		
50mm F2.5 M Black 6bit	Mint- £799	180mm F4.5 C	As Seen / E+ £69 - £149		
50mm F2.8 M Chrome	E+ £589	250mm F4.5	As Seen / E+ £75 - £99		
65mm F3.5 Elmar	E+ / E+ £245 - £299	250mm F4.5 C	As Seen / E+ £69 - £79		
75mm F2.5 Black 6 BIT	Mint- £989	360mm F6.3	E+ £199		
90mm F2 Apo M Black 6bit Exc / Mint- £1,499 - £1,899	Komura 2x Converter	E+ £45			
90mm F2 Black	E+ £649	Auto Extension Tube No1	E+ / E++ £39 - £55		
90mm F2 M Black	E+ £649	Auto Extension Tube No2	E+ / E++ £29 - £39		
90mm F2 M Chrome	E+ £999	Angle Finder	E+ / E++ £79		
90mm F2.5 Black 6 BIT	Mint- £989	CDS Magnifying Hood	E+ £59		
90mm F2.8 Black	As Seen £299	Prism Finder	E+ / E++ £79		
90mm F2.8 Chrome	Exc / E+ £289 - £449	Polaroid Mag (RB67)	E+ £249		
90mm F2.8 M Black	Exc £550	Polaroid Mag SD	E+ £59		
90mm F4 C Elmar	E+ £199	ProS 120 Mag	E+ £39		
90mm F4 Elmar	As Seen / E+ £49 - £199	ProS 220 Mag	E+ £145		
90mm F4 Elmar E39	E+ £199 - £249				
90mm F4 Lightweight Elmar	E+ £299				
Nikon AF					
135mm F2.8 Black	E+ / E++ £349	F6 Body Only	E+ / E++ £589 - £799		
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21/24/28mm Viewfinder - Black	E+ £249	F801 Body Only	E+ £29 - £39		
21/24/28mm Viewfinder - Chrome	E+ £229	14-24mm F2.8 G AFS ED	E+ £949		
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Angle Finder M	E+ £149	17-55mm F2.8 G AFS DX IFED	E+ / Mint- £489 - £549		
Bellows II	E+ £85	18-35mm F3.5-4.5 AFD	E+ / E++ £239		
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R8 Black Body Only	E+ / E++ £299 - £349				
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R7 Black Body Only	E+ / E++ £299 - £349	20-35mm F2.8 AFD	E+ £449		
R7 Chrome Body Only	E+ / E++ £299 - £349	24mm F1.4 G AFS ED	E+ £1,099		
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R6 Chrome Body Only	E+ / Mint- £249 - £399	24-120mm F3.5-5.6 ED AFD	E+ £99		
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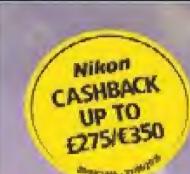
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Joe Cornish – Smooth Cotton 300

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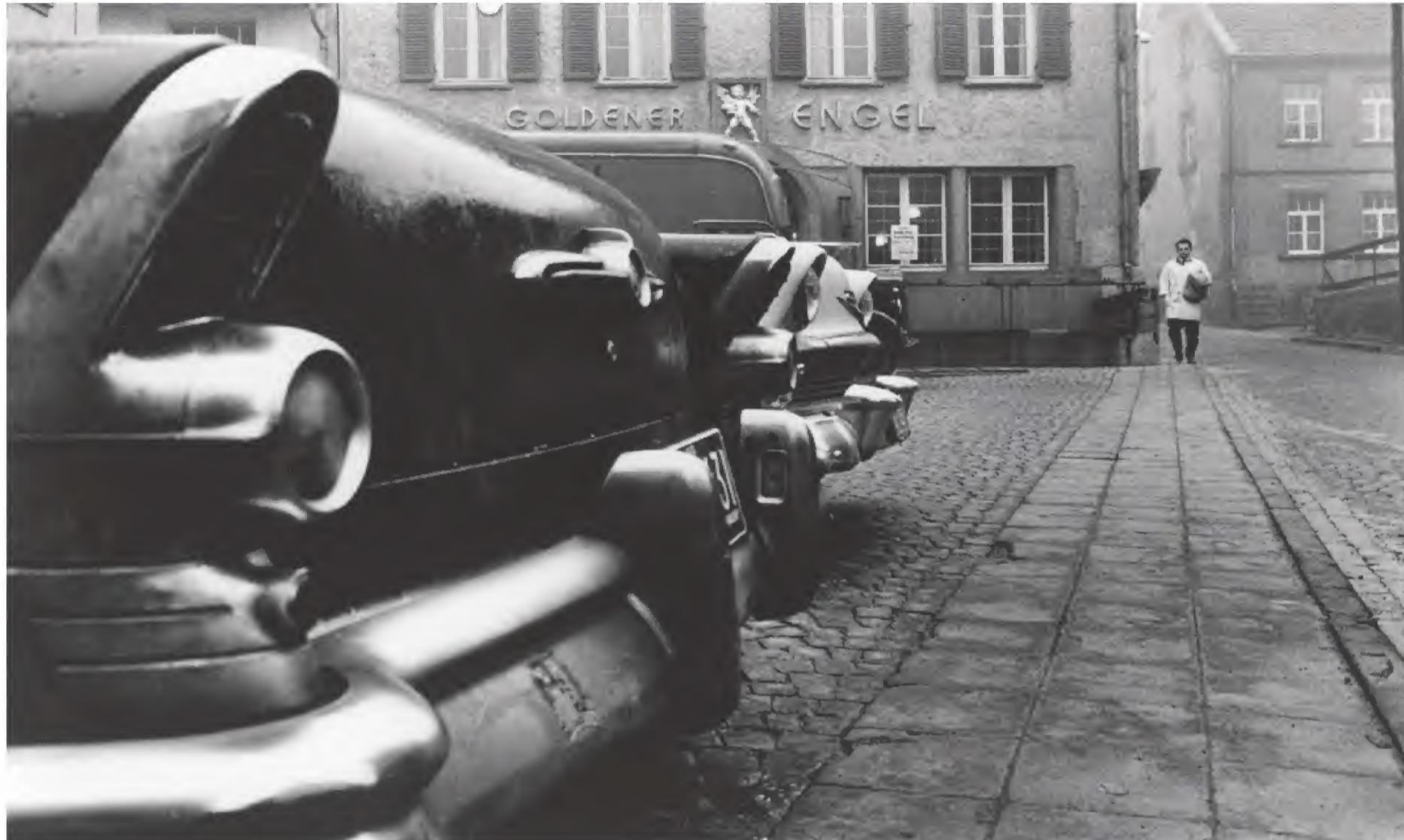
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Final Analysis

Roger Hicks considers...

Goldener Engel, 1959, by René Burri



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There are at least five ways to analyse pictures: emotionally, intellectually, historically, compositionally and technically. Overall, in most cases, the list above is in rough order of importance. Let's look at each in turn for this picture.

Emotionally, the enormous, be-finned American cars dwarf the tiny figure, and their modernity (for the period) contrasts perfectly with the ancient inn. Even the textures speak for themselves, with shiny metal and chrome, cobbles and flags, the rectitude of the buildings and the bulging self-indulgence of the cars.

But already we have slipped into intellectual considerations – we need to know our history, marshal our aesthetic sensibilities. A Martian looking at this picture might never catch those references, taking them all at face value. Then we

think: the word *Wirtschaftswunder* (economic miracle) was first coined in 1959, the year this picture was taken. Not so long before, much of Germany lay in ruins. We remember too the *Freßwelle* ('eating-wave') when the formerly starved stuffed their faces. *Wirtschaft* is literally landlord-craft, not least the art of taking rents. Who owned these overstuffed cars?

And of course now we are into history – the history of Germany, but also the history of photography. In the 1950s, black & white was still the norm, but extreme perspective was new and exciting. Wideangle lenses were rare and expensive, and there was still a widespread prejudice against their use. Instead of 'extreme perspective', people talked of 'violent perspective'. Today we are habituated to it, regarding it as just another tool in the box. This in turn leads

us to specifically photographic considerations. When we start out, we can just press the button and let the camera do the rest. Then we realise that it can't do all the rest: we have to take more responsibility for composition and technique. Here, compositionally, we have 'balance' and 'leading lines'.

Which brings us to technique, probably the easiest of all photographic considerations to master. Controlling focus ('deep field' here), holding the camera level, watching the background, getting the colour balance right (obviously irrelevant in monochrome) – none of it is difficult. But so many photographers are so proud of learning these simple lessons, and so delighted to correct the errors of others, that they lose sight of what is actually important in a picture.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Thomas Stanworth**

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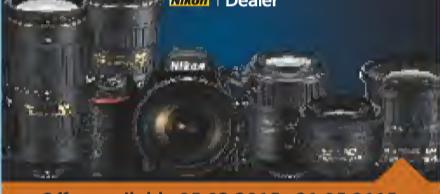


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